

VARIETY

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64 PAGES

VAUDE'S BIG CHANCE

London Goes for Cut-Rate Ticket Idea; Backed by Lloyd's Director

London, Jan. 29. Several attempts have been made here to introduce the cut rate system for West End theatres, but the antagonism has always been so great the instigators always gave up in despair. Five years ago Joe Leblang came over specially to see whether he could prevail upon the West End managers that his scheme was practicable, but after several discussions he gave it up as a bad job. Now the thing has been revived again.

The man responsible for it this time is Claude H. Beerbohm, a nephew of the late Sir Herbert Tree, and fairly well known on Broadway in 1921, when he leased the Fulton theatre to produce plays. His backers were the Lewisohn Brothers, the bankers. For this scheme Beerbohm gets his backing from a director of Lloyd's Insurance Corporation.

Managers over here are more amenable to the idea now, figuring business is too bad to keep out of any scheme that may bring money into box offices. But they will not have the scheme labeled in the American way, so a new name has been created. It is the Playgoers' Ticket Club, Limited, and for 60c one becomes a member, entitling him to stalls or dress circle at half price. Leblang's user a card in New York, which costs 50 cents.

Deadhead Knockers
The argument which helped to put the scheme over with most managers was that there are at least 2,000 deadheads per week in (Continued on page 58).

WB MAY SEND UNIT INTO RUSSIA FOR FILM

Hollywood, Jan. 29. Jack Warner has authorized Irving Asher, WB's British producer, to open negotiations with the Soviet government to send a company into Russia on location. Proposed film star is Leslie Howard. If okay it will be the first time for an American film unit to go into Russia.

SIN IN NORTH CAROLINA

ident's Party Okay, but a Ball is Si ister
Charlotte, N. C., Jan. 29. Committee of clergymen called upon Ernest Grady, in charge of the local residents' ball and requested that henceforth it be called the President's party. Clergy pointed out that broadcast references over WBT and WSOC had alarmed religious hillbillies who would like to participate in a Roosevelt party, but shied away from a ball. In the tall grass around here the word ball indicates dancing, frivolity and sin.

Hens Get Rhythm

Troy, Jan. 29. Music in the air is now being used to stimulate the production of eggs by hens. A poultry raiser in Grafton, N. Y., has installed a loud speaker in his hen house, where some 2,000 cluckers nest.

RADIO ACTORS MUST LEARN PARTS

Dramatic players on sustaining programs at NBC will have to memorize their parts. John Royal is making the innovation because he's convinced that an actor cannot be at his best when he has to keep his eyes glued to a script.

With the ribbon make now allowing for freedom of movement around the studio, Royal believes that the cast will be able to give a more effective performance by committing the sides to memory and playing up to one another instead of playing down to the script. Memorizing of lines, says NBC's program head, is an essential step toward raising the level of the radio drama. In connection with the network's move to improve its dramatic entertainment, invitations have been extended to name writers in other fields, avers Royal, to come into the NBC studios and spend a month or so picking up the technique of the medium. No strings are attached to the open house proposition.

3 B'WAY QUICKIES SET LEGIT FOLDING RECORD

Something of a record in quick closings on Broadway was established when three new shows folded within the period of three weeks. Two played three days, the other being yanked on the second night. 'And Be My Love' stopped at the Ritz Jan. 20 after three days (four performances). 'John Brown' opened Monday (22) at the Barrymore and was withdrawn after the next night's performance. 'What- ever Possessed Her' debuted at the Mansfield Thursday (25) and stopped Saturday. Latter two shows called for the casts being paid two weeks' salaries, but it was figured a saving was made on operating losses otherwise. 'Her' is reported having dropped \$15,000. Indicated cost of 'Brown,' about \$10,000.

CODE BOARD CALLS AN OPEN MEETING

Will Try to Give Vaude Chance to Revive—Vaude Men, from All Branches, Asked to Speak—Circuit Men Sympathetic and Mull Beneficial Film Phase

WOULD AMEND CODE

Restoration of vaudeville to an important position once more in the pop priced entertainment field—so long overdue that the few remaining believers hardly believe any more that it will arrive—seems closer than at any time since the beginning of vaudeville's decline eight years ago.

The new note of optimism, sounded within the past few days, is based on indications that the

Final Opportunity

A meeting on vaudeville has been called by the Code Authority for Wednesday (31) at 2 p.m. in the East Ballroom (8th floor), Hotel Astor, New York.

The purpose is to probe vaudeville conditions with a view to alleviating existing evils and bringing about the possible restoration of stage shows in the pop priced theatres. The committee, over which John C. Flinn, executive secretary of the motion picture industry Code Authority will preside, has been requested to make a report to the Code Authority early in February.

Anyone concerned with the future of vaudeville should attend. Written and verbal suggestions for the betterment of conditions will be sought and those with anything on their minds, or in mind for vaudeville's welfare, can speak.

Vaudeville ignored its first chance for code consideration last year. This is a second opportunity. There will hardly be a third.

This meeting vital to vaudeville.

NRA Code Authority of the motion picture industry has developed a sympathetic ear for vaudeville. At a meeting tomorrow (Wednesday) at 2 p.m. in the Astor hotel, New York, a committee representative of all departments of vaudeville will discuss the merits of vaude and ask for suggestions from the trade. The intention is to amend or revise the present Vaudeville Code.

If nothing else, the meeting tomorrow will have accomplished one (Continued on page 46)

Hisses Oke, but Beer Mug Tossing Out; Ore. Stock Features Pretzels

When Life Is Simple

Mechanicville, Vt., Jan. 29. A hotel owner in this village has furnished a new reason for not advertising over the radio. He explained to his wife that, 'radio advertising will bring people to the hotel, and if people come it will mean more work for both of us.'

WOMEN OPPOSE REVIVAL OF BARBARY

San Francisco, Jan. 29.

Frisco's clubwomen are up in arms against any attempt to revive the old Barbary Coast. To that end they are organizing for mass protests against the granting of dance permits to the eight drink and eat spots that have mushroomed along Pacific street since repeal.

Gals hold that the Coast was once a center of crime and therefore should not be allowed to open wide again. When the police commission opens hearings on applications for jlg permits the fems will be on hand to put in the body blows.

If the Coast spots don't get a paper permitting dancing they probably will fold up, as trade already is beginning to slack up after the first feverish rush, although this week's ruling by the State Board of Equalization that eat spots can sell likker by the drink, has been something of a hypo.

Aimee Vs. Atheism, New Kind of Show Biz Tour, Brings 10G Suit

Portland, 29.

Aimee Semple McPherson is being sued here for \$10,000 by James O'Neal, complaining that he contracted with Aimee for a 10 days' debating tour of northwest, Aimee to provide a nationally known atheist as sparring partner. O'Neal declares that Aimee failed to supply the atheist on the first engagement at Seattle and he had to refund ticket money.

O'Neal's cut was 40% of gross, Aimee getting 60%, and paying Charles Lee Smith, founder of Atheist Movement, out of her cut. Aimee and Smith debated here to good business two days but Seattle dates was a flop and ticket cancellations prompted this legal action.

Portland, Ore., Jan. 29. Ethel Barrymore's recent bawling out of a lecture audience was imitated by Ned Lynch at the old American on the opening night of its third mellerdrammy, 'Ten Nights in a Barroom.' House runs on a beer and pretzel standard. Two pints of beer with every 75c admish. Beery guffaws of the scene where golden-haired Nell goes to the great beyond provoked Lynch's curtain speech. He panned the customers for dunking their pretzels in Nell lay dying.

Bill McCurdy and Hal White have this old-time melodrama stock at the American. House is down by the waterfront, but customers come in boiled shirts and rhinestones. Besides Lynch, who stage directs, the cast includes George Tucker, J. C. Lytton, Phillip Irwin, Jack Cassidy, Will Dunkin, Marie Hoy, Dorothy Lakeley, and Jassmine See. There's just one performance nightly and usually packed to the rafters.

Inging Waiters
Beer drinking in the balcony had to be stopped, because the steins kept dropping to the main deck. Added distraction are Lynch's singing waiters, who dispense beer in black moustachios and white aprons and also appear in an 'Adeline' warbling specialty between acts. The singing waiters usually click for a shower of nickels and dimes. Rest of the actors just get a barrage of pretzels.

Last show given was 'Jesse James,' in which one of the characters complained in a scene of hunger. Then the pretzels started coming over in droves. Show had to be stopped until the barrage ended and the pretzels swept off stage. Hissing and catcalling is encouraged and the sole objection is hurling beer mugs.

Just the same, Ned Lynch didn't like it when they teered at Little Nell's death scene. His bawling out was greeted with riotous applause. Rest of the opening performance of 'Ten Nights in a Barroom' went on amid such a racket from the house that only the first row customers could hear the lines.

Stock company has been running for about 10 weeks to capacity.

By Request

Some of the acts on a Chicago bill made one of those 'or else' after the show appearances in a nice club there during a theatre date a couple of weeks ago. The boys who invited the acts to their place 'asked' one of the performers to tell a few gags from the floor. He did so well they 'asked' him to do some more. The gags teller tried to return to his table several times but his hosts prevailed upon him to continue. 'The first American Command Performance' com' ented a pal.

Eddie Dowling of Code Authority Writes Frankly About Radio Biz

The February issue of The Forum is printed an article by Eddie Dowling entitled "Radio Needs A Revolution," roadcasters find it quite to the point in the matter of

Article is of special importance because Dowling sits as a member of the radio code authority and speaks as an insider in Democratic administrative circles. And because the article appears synchronously with the about-to-start hearings of the code authority talent.

Into week in New York under the auspices of John Shepard, rd. Dowling in The Forum writes: "I was not able to forget that those behind the scenes in radio had been distinctly unfriendly to Mr. Roosevelt throughout the campaign."

While he was shut off the air in the midst of an address. Democratic campaign songs and the efforts of stage and screen sources on behalf of the Democratic Party were treated with marked contempt. Political commentators allied with the networks were strong in support of another candidate; peculiarly enough the radio monopoly had been erected and barricaded through three Republican administrations."

To this candid statement of political bias the author adds: "Late in the campaign, in fact but a few days before election, the networks decided the country was to have a new president... A new policy came into existence... I (Dowling) was offered a vice presidency with a prominent radio chain, profitable contracts on sponsored programs."

Isn't Seek Post

Dowling has been inactive as an actor recently but currently has a play, "Big Hearted Herbert," in a Broadway theatre and has an operating deal at the old Paramount studio in Astoria, Long Island. Those close to Dowling state that Dowling never sought or desired a seat on the Federal Radio Commission. This has been reported. But that Dowling through the code authority will exercise plenty of influence upon future broadcasting practices seems quite probable.

While disavowing the European government-dominated type of broadcasting, Dowling favors a series of smaller networks in place of the two big webs as at present. "We must get rid of network monopoly," he writes and adds "it is an economic impossibility to operate profitably more than a fraction of the 600 radio stations in the country."

Concentration of talent in a few broadcasting centers should be broken up, Dowling feels, and otherwise the radio program should be brought under some sort of control.

The Nation faces more pressing problems than the reorganization of radio but none more in need of attention when the proper time arrives," concludes Dowling.

Continuous 11½ Hr. Show Daily on Frisco Indie

San Francisco, Jan. 29.

Frank K. Galvin has been named manager of the indie KTAB, succeeding Bob Roberts, who bowed out to devote himself to his radio ad agency. No successor in Galvin's previous production post and likely to be none for a time.

One of station's first moves under the new regime is a departure in broadcasting called KTAB Carnival, a continuous show that will run from 10 a.m. to 10:30 p.m. daily from Feb. 12 to 19.

It's a brainchild of Mrs. L. N. Sorenson, who, with a flock of added salesmen, has already sold a good deal of the 160 hours time so that the show will be a continued parade of sponsors. At conclusion of the show a special broadcast will feature each of the sponsors with a free giveaway.

After the carnival is over Galvin then will turn his attention to reorganizing the sale and production departments. He's already begun rejecting objectionable products such as patent medicines and the like, and is talking about some new equipment.

7 MONTHS AHEAD

Feen-a-Mint Sets with Deal Start!

a-mint (Health Products) takes the record for distant reservation of air time. Contract it had the William Eby agency place for it with NBC last week gives Aug. 21 as the starting date. Deal calls for quarter-hour spots Monday and Friday nights on the blue (WJZ) link, and a minimum of 70 broadcasts.

George Gershwin and Louis Katzman's and will be the entertaining. Same account's Potash and Perlmutter serial winds up on NBC Feb. 23, making it a run of 30 weeks.

UNION WANTS \$110 PER MAN FROM NBC

New York musicians' union and NBO have resumed discussions on the wage scale to prevail for 1934. Main hitch in the negotiations is the local's demand for \$110 a week per man.

According to contract figures, it's a tilt of \$10 over the 1933 level, but based on actual payment the difference amounts to \$20. Several months after the 1933 contract went into effect, the network prevailed upon the union to allow it to cut the musicians to \$90. Union avers that its new proposition is merely a continuance of last year's scale plus reimbursement of the deducted coin.

Radio Wants Dailies' Plugs for A.M. Shows

Chicago, Jan.

Increasing efforts are being made by the stations and networks to snap up the importance of the morning and afternoon shows in the public's consciousness. Network officials have contacted their press departments to get in touch with the dailies' radio ads to put more emphasis on the daylight periods.

Networks want the dailies to place more daylight shows on the list of "best bets." Want more pictures and publicity, all which to get across the idea that the daylight periods carry as much listener punch as the evening hours.

Goldkette on Pontiac

Pontiac is replacing Jacques Renard with Jean Goldkette on the automotive account's CBS series. Goldkette, whom the Pontiac execs recently transported from Detroit to New York, will baton a studio aggregation pending the organizing of his own regular unit for the two weekly spots.

Goldkette's last auto contact on the air was Studebaker. It was about four years ago with the program tagged the Studebaker Chambers.

Pontiac is contemplating converting its two 15-minute spots into a weekly full half hour, after the present 13-week contract has expired.

'Family' for Films

San Francisco, Jan. 29. Picture studios are after Carillon E. Morse's NBC serial "One Man's Family" with Warners and Universal leading.

Warners had Jake Wily, story editor up here last weekend with instructions to talk to NBC about the yarn, which is sponsored on the Western network by Wesson Oil, and sent transcontinental as a sustainer.

Morse also got a request from Leonard Spigelglass of Universal to shoot the script down there for inspection.

"RKO had the manuscript last year but took no action.

Dusting the Attic

(For the "way-back-when on present day radio names, Vassar will cash in its New Acts files on waverlife which go back over a period of 28 years.)

(Jan. 12, 1907)

JULIA SANDERSON

Songs 11 Mi; Keeney's

That encodes extended the time of singing three songs out into 11 minutes is perhaps the best indication of the audience's judgment of the act. Most of this came during the last song, in which Miss SanderSON makes use of a small boy, dressed in faithful representation of a "Teddy Bear," who did a ridiculously clumsy dance.

Miss SanderSON has a delightful full, rich voice and an altogether charming singing presence. For her debut she wears a white lace frock and quite the biggest, fluffiest white hat imaginable. The singer dances a bit, it is such a small bit that one would like to watch more. She should by all means wear another dance or two if she can do so without injuring her singing.

The girl in the fluffy white hat is still doing quite well.

NBC V.P. Mentioned In Jail Scandal but Mayor Clears Name

Among those touched by the political backfire which resulted from the raid conducted by New York City's new commissioner of correction upon Welfare Island penitentiary last week was Richard C. Patterson, Jr., NBC's executive v.p. Patterson resigned from the corrections commissioner's post in October, 1932, to take the network post.

Dailies asked Patterson whether he knew while in city office for conditions brought to light by the raid, and the NBC exec replied that they must have developed after he quit. Mayor La Guardia, quizzed on this point, vouched for Patterson's character and opined that there was every likelihood that a man of Patterson's standing would be a party to the political machinations that produced the conditions found on the island.

Bell Lab's New Perfected Sound Augurs Much for Reproduction

H. E. Sidles Dies

Jan. 29.

H. E. Sidles, one of the organizers of Union Holding which controls KFAB, Lincoln and Omaha, KFOP, Lincoln and KOIL, Omaha, died at Bryan Memorial here Tuesday (29). He was 59. Sidles was prominent in middle-western radio circles and was on the way to construction of a small network within this state.

Sidles started back in 1924 with A. L. Beghtol and organized KFAB as an ether link to plug his Bulok agency.

ANSPACH SUIT WILL GO TO TRIAL

Levy in the New York Supreme court week declined to dismiss a complaint charging conspiracy and violation of contract which Ralph Anspach has brought against Jack Adams, pres. of the Federal Broadcasting Corp., the operating organization for WMCA. Anspach claims that he had a contract with Adams which cut him (Anspach) in on 50% of everything broadcasting that Adams engaged in. Also named in the action is Major Talbot O. Freeman, v.p. of the FBC, who, Anspach says, conspired with Adams to force him out of WMCA and to break the partnership agreement.

Justice Levy in his memoranda, however, held that Freeman could not be made a party to the contract violation but ordered that the conspiracy allegation against Freeman remain as is in the complaint. Deal Anspach claims he had with Adams included a cut in on the FBC stock. Since Anspach started the action this batch of stock has been offered him in settlement but Anspach refuses to accept it because of a string tied to it. Adams wants to retain the voting connected with this stock.

Scientific drama, opera and vaudeville debuted a few nights ago on a stage that was kept dark and did not part its curtain for three hours. Some 2,000 engineers and scholars gazed intently into the murky pit. Two floors above an orchestra, singer, tap dancer and other acts were doing their turns before a special microphone. The brain audience was visualizing entertainment of the future. It was seeing hefty possessors of robust tenors, or slightly built baritones, up in the attic, with science concentrating their voices into the physically perfect but songless figures of members of the cast on the stage below.

As they figuratively watched music and voices travel over the black curtain, as though in a seance, they also visualized a picture screen which would make modern sound as antiquated as the mute film. They had similar comparisons for radio reception of the future. And their vision was given endless room to ramble through their own show by these words, made as a preface to the demonstration by Arthur Kennedy, latest recipient of the Edison medal: "The future of electricity is beyond our perception—beyond our estimation."

In order to provide some substance for comparisons, Dr. Harvey Fletcher of the Bell Laboratories, who acted as master of ceremonies, occasionally called an attendant to the stage. The engineers first listened to a trumpet player. The same sound in the same place was emitted when the musician removed the instrument from his lips. Another lad appeared before the audience and did a tap dance. The same sounds continued after the lad had withdrawn to the wings.

Dr. Fletcher called it "transmission and reproduction of speech and music in auditory perspective." And the hyper-critical audience enjoyed what was intended for gags and applauded that which was to be regarded seriously.

The demonstration was of such a nature that even a lay man could not fail but be impressed with what science already is regarding as a reality.

Proof that this method of transmission can control sound from the lowest to the highest notes of the music scale was submitted. Science's ability to harness vibrations was demonstrated.

Dr. Fletcher called it "transmission and reproduction of speech and music in auditory perspective." And the hyper-critical audience enjoyed what was intended for gags and applauded that which was to be regarded seriously.

When the show was over there was none who questioned evidence that sound, at least, has actually entered its third dimension.

Ellis Brunswick Head In Chi as Co-op Deal With F.&S. Goes Cold

Chicago, Jan. 29.

Gerald Ellis, formerly with Free and Steininger special representative outfit as program supervisor, goes with Brunswick recording as their local disc sales chief.

Move is simultaneous with the split of the co-operative agreement established some months ago between Brunswick and F.&S. From now on Brunswick sticks to recording and F.&S. devote 100% time to exclusive representation for their artists.

Rolls. Burke, who came into Brunswick following Dick Voynow's shift to Columbia, takes over the industrial recording division for Brunswick, which refers to such jobs as slide-film work, convention talks, etc.

Richards as Atlas Asst. on WJJD, WIND

Chicago, Jan. 29.

Walter "Hank" Richards, former KMOX-program and production chief in St. Louis, back in Chi for the Atlas interests, coming in assistant to the Atlas in the operation of WJJD and WIND.

Before going to St. Louis for CBS, Richards had been associated first with WLS here and later with WAAF, which he built up with the Chicago Drivers Journal as a commercial outlet.

2nd Paris Med. Show For Kennedy in Chi

Chicago, Jan. 29.

Pat Kennedy gets a second 13-week run for Paris Medicine, this time on WEBB, and for Bromo-Quinine. Kennedy is doing a show for Paris Medicine on WGN three afternoons weekly. On WEBB Kennedy will go for a strip through five days, Monday to Friday evenings from 9:30 to 9:45.

Also on the show is the Clarence Wheeler studio orchestra.

MINNEAPOLIS SYMPH. ON CBS FOR GRUNOW

Chicago, Jan. 29.

Minneapolis Symphony orchestra goes commercial for Grunow radio on March 6. Will be on 4 Columbia outlets after having a full season's build-up on NBC sustaining. Hits 30 minutes each Tuesday at 8:30 p.m. CST in the slug opposite the Ed Wynn show.

Set by the Hays-McFarland agency here.

AGENCY CHANGE

Chicago, Jan. 29.

Henri Hurst and MacDonald agency locally now handling the Brunswick Balke Collier account. May break the Brunswick company into the other shortly.

GAINS AND LOSSES OF 1933

Principal Chain Advertisers

(GROSS BILLINGS FOR AIR TIME)

	1933	1932	1931
Affiliated Products	\$215,299	\$468,289	\$647,802
American Tobacco	697,178	1,851,930	1,695,082
Armour Co.	279,990	283,388	268,859
Barbasol Co.	348,987	507,406	264,194
Bayer Co.	341,714	318,541	69,166
Best Foods	199,749	1,052,948	95,332
Borden Co.	186,248	131,884	40,359
Bourjois	148,519	188,794	185,761
Buick-Olds	531,333	242,294	146,891
Carnation-Milk	257,957	222,667	
Campagna Corp.	364,849	268,377	
Chevrolet	306,357	240,899	
Cities Service	382,131	407,853	405,226
Cleatcut Club	74,402	150,495	150,344
Colgate-Palmolive-Peet	406,279	680,536	1,486,930
Congress Cigar Co. (La Palma)	247,833	383,401	278,477
Corn Products Corp.	337,238	181,420	
Crazy Water Spring	234,127		
R. E. Davis	199,046		58,756
Eno	282,354		163,734
Ex Lax	194,088		
Firestone Tires	137,062		
Ford Dealers	359,574		
General Cigar	162,327	224,255	219,433
General Electric	92,031	611,760	465,247
General Foods	947,051	2,090,970	582,600
(Maxwell House Coffee, Grape-Nuts, Jello, Diamond Salt, Postum, Post Toasties)	796,687		
General Mills			914,606
(Wheaties, Gold Medal, Isquick)			
A & P Stores	293,572		
Gulf Refining	376,006		
Health Products	137,223		
Horlick's Malted Milk	234,486		
Hudson Motors	408,906		
Isodent	15,454	112,049	147,036
Jergens-Woodbury	236,973	244,915	12,629
Kellogg Co.	332,300	820,476	118,343
Lady Esther	544,480	231,685	143,816
Larus & Co. (Edgeworth Tobacco)	297,740	151,683	
Lamont Cigars	260,063	282,196	131,758
(Pond's Cream, Nestle Chocolate)			
Lambert Pharmacal (Listerine)	53,130	322,281	175,261
Liggett & Myers (Chesterfield)	653,782	1,746,424	
Lorillard (Old Gold)	393,317		
Metropolitan Life Ins.	442,807		355,497
Nat. Dairy Co.	289,400		68,492
(Kraft-Phenix Cheese)			
Northwestern Yeast	206,046	170,735	140,422
Pacific Borax	203,511	149,151	148,074
Pennzoil	91,641	264,150	57,692
Pepsodent	1,644,324	1,735,300	1,438,327
Philo Sales	463,695	1,043,384	192,496
Phillips Chemical Co.	328,174	351,726	169,040
(Phillips Milk of Magnesia, Dentifrice)			
Pillsbury Flour	160,293	85,465	99,064
Premier Pabst Sales	313,621	255,496	166,811
(Blue Ribbon Malt, Pabst Beer)			
Procter & Gamble	34,940	1,141,128	499,251
Reynolds Tobacco (Camels)	66,094	1,170,500	1,245,336
Sinclair Refining	305,402	189,601	
Standard Brands	1,778,250	1,564,217	1,272,214
(Chase & Sanborn Coffee, C & S Tea, Fleischmann Yeast, Royal Gelatine)			
Standard Oil of N. J.	230,545		
Swift & Co.	136,284		473,572
Sun Oil Co.	463,670		
Texas Co.	419,812		
Tidewater Oil Co.	217,064		
Wander Co. (Ovaltine)	488,771		104,156
Wasey Products	223,214		
G. Washington Coffee	106,820	307,826	220,810
Wheatena Corp.	338,723	249,568	141,600
Wrigley Gum		755,868	121,334

PAPERS SPRINT, IMPROVE RATIO

NBC-CBS Joint Decline of 19% for 1933 as Against Previous Year Compares with Newspapers' Loss of 15% and Magazines' 18% Slowdown

SPONSOR CHANGES

Newsprint and magazine advertising turned the tables on radio in 1933. Two former media not only appreciably checked the downward trend of their business graphs, but they came through the year showing less of a loss as compared to 1932 than broadcasting. NBC and Columbia jointly for 1933 took a revenue fall of 19%. The newspaper slide chalked off around 15%, while the clip for the mag trade was 18%.

For two and a half years up to the summer of 1932, the newspaper and mag combination saw their advertising income consistently on the skid while the mushroom growth of radio as a merchandising medium continued unimpeded. Even reverses between the 1932 July to December, inclusive, business sluff-off was insignificant for radio when compared to the losses experienced during the parallel period by newspapers and magazines. Surge of business recovery that befell all three media on the last quarter of 1933 gave each of the print factions enough of an edge to wind up the year with less of a percentage loss than broadcasting as represented by the networks.

Food packers continued through 1933 to lead by a wide margin the list of radio spenders according to industry. Standard Brands again was broadcasting's ace customer with a total expenditure of \$1,778,250 as compared to Pepsodent's \$1,644,324. With the Eddie Duchin series plugging Junia facial cream, the chances are that by the end of February Pepsodent will have regained top position. One of the major customer fall-offs for 1933 was American Tobacco (Lucky Strikes). Drop in this instance as compared to 1932 was close to 200%. Other hefty expenditure tumbles involved Best Foods, A. & P., General Electric, Kelloggs, Lambert Pharmacal, Pennzoil, Procter & Gamble and the Swift Co.

Automobiles Up
Networks found much of the business loss from other sources overcome by the boosts in radio budgets among the automotive industry. The latter group spent 20% more on the webs in 1933 than they did the previous year. In 1933 the auto makers had a gross billing of \$1,863,436. Year before it was \$1,072,899. Of the 1933 total from this quarter 77% went to NBC.

Fanchon & Marco Foster Sponsored Radio Stageshows for Theatres

Ribbing Reber

John U. Reber, chief radio pilot for J. Walter Thompson, received in the mail a contract from Radio Pictures to do a part in "Strictly Dynamite," which is being adapted from a stage play written by a couple of his agency pals, Robert J. Colwell and Robert Simons.

Role offered him is that of Hilton Rivers, which was John Rivers in the original script and a counter-part of Reber himself. Letter which accompanied the contract was signed by John W. Swallow, contactor between Radio Pictures and NBC in Hollywood studio, and expressed assurance that Reber ought to be able to play the part as the character in the picture is supposed to be present on the other end of the phone, but at no time appears on the screen. Salary stipulated in the document is \$4,999. In the space reserved for the period of time it reads "no weeks." From this Reber assumes he is expected to phone in his part from New York.

Organization by Fanchon Marco of a subsidiary, Radio Stageshows, Inc., with Bob Collier in charge, may be the aftermath of the development of the radio stageshows which F&M have been quietly fostering the last few months. Collier has been transferred east to concentrate on the idea, after having previously installed the Tastyest Jesters at the Roxy, N. Y., early last fall, gone back to Hollywood.

The biggest impetus to date on the stage-produced commercial air shows is the 26-week contract signed between McCann-Erickson agency on the coast and Borden's Milk Co. for a Pacific Coast ballyhoo starting Feb. 2. The stage shows which will be simultaneously etherized open on that date at the Paramount, Los Angeles. They stay there three or four weeks and then travel in intervals to Frisco, Portland, Seattle, San Diego, etc., under F&M bookings in Fox-West Coast theatres.

Visualized radio presentations were given their earlier starts via Al Pearce's Gang and Jimmy and Sally, who have since been doing well on personal appearance tours. They etherize from the stages of the theatres before a visible, paid audience. It differs from the current practices in New York by both networks of deadheading the on-lookers in studios.

Sponsor-Theatre Benefits
Collier and F&M believe that the visualization of a commercial broadcast can be worked out to the benefit of the theatres and also afford a much larger visible audience for the sponsor than in a studio or a small-capacity auditorium. The sponsor gets his value from visually getting over some judicious institutional plug besides the aural appeal.

The F&M hookup, for example, will permit the talent from the regular F&M presentations to double into a commercial air bally at nominal cost to the other advertiser. For example, Sally Rand, the Mills Bros., Guy Lombardo, currently playing in F&M houses, may also be slipped into the regular radio commercial show that's picked up from the stage of the theatre.

CAL KUHLE ON COAST

J. Walter Thompson Keeps Him in Hollywood

Cal Kuhl, staff producer for J. Walter Thompson, moves to Los Angeles next week to take charge of the agency's west coast programs. Sam Moore, scriptist in the New York office, will join Kuhl a week or two later.

Besides working on local shows Kuhl will take over direction of the Chase & Sanborn stanza when Jimmy Durante replaces Eddie Cantor there in the part of March. Kuhl's previous west coast assignment was while Rudy Vallee was there doing a picture for Fox.

Insomnia Broadcasts

Chicago, Jan.

Probably the latest commercial spiel in the biz will hit on WBBM starting next month for Hexin, the headache remedy.

Will carry announcements at 12:15, 12:30 and 12:45 a.m., spotting in between the midnight dance bands. Contract calls for a year's run.

Tourist Talks Back

Thomas Cook & Son returns Malcolm K. Prade and his travel talks to NBC Feb. 11. Again it's a Sunday afternoon half hour, with 13 stations on the red (WEAF) string.

It's the sixth consecutive season for the travel agency on NBC.

NBC Pays Meroff 1G For 2 Shuffo Dates On Plough Program

Jan.
Benny Meroff whose band went off the Plough Penetro show on NBC after 11 of the contracted 13 weeks last week got \$1,000 from NBC in settlement for the two unlayed dates.
Meroff was on the show at \$1,250 for the 15-minute "once weekly" broadcast. At the end of the 11th week Plough asked for a new show which went in with Vincent Lopez band headlining on a 30-minute performance.

PUBLIC SERVICE

Chicago, Jan. 29.
The weather reports each a.m. session hitting on the hour and half-hour for 52 weeks has been set by Dr. West Toothbrush on WBBM. Through the J. Walter Thompson agency locally.

WILLIAMSON GETS DEPT. TITLE BACK

Chicago, Jan. 29.
Official NBC manual just issued which carries corrected listings for 1934 of all departmental arrangements spots Al R. Williamson as manager of the Chicago and central public division. He has had that job in practice throughout but title went to Ben Pratt. Latter may be placed in program department.
Ken Fry is charted in the manual as night editor.

Stall-Armour-N.Y.-Move

Chicago, Jan. 29.
Planned switch of the Armour show with Phil Baker to the Radio City auditorium for a seven or eight weeks' stay has been postponed again.
Radio City can't clear space for the in-person appearance, due to present crowding.

Soothsayers Get Canadian Skids

Thomas Maher, Program Director, Charts Entertainment for Future

Toronto, Jan. 29.
Soothsayers and prophets will be denied the ether by the Canadian Radio Commission, and this Federal-appointed body will spend half a million dollars this year in producing bigger and better air entertainment, according to Thomas Maher, director of programs for CRC.

A coming highlight in Canadian broadcasting will be the proposed series of in-university debates on public questions. This will include coast-to-coast Canadian universities, with the winning debaters pitting their brains against those of

some leading United States seat of learning, the winner to take a trophy which the Canadian government will donate.

Referring to children's programs and reminded that such juvenile entertainment as provided by the Toronto Conservatory of Music had been taken off the air, Maher stated that if child artists would present entertainment for listeners of their own age there would be no objection, but admitted that "it upsets my digestion" when a child of tender years sings adult and salacious songs, the lyrics of which the child can't possibly understand.

Theatre Men Protest on Free Radio Shows as CBS and WMCA Take Over 2 B'way Theatres

Between 20,000 and 25,000 persons attend radio broadcasts in New York City studios weekly. Most of them by special ticket and all free. Columbia has leased the Hudson theatre for this purpose and WMCA announces a lease on the 49th St. theatre. Simultaneously the whole question of studio audiences for radio programs is being sharply focused for attention by the theatrical unions.

Stagehands who have demanded that their members be employed at the Hudson did not similarly act when NBC (which shares with RKO Theatres) occupied the Amsterdam Roof theatre for two years. Now that NBC has abandoned the Amsterdam Roof and Columbia moves into the Hudson the union becomes interested. Columbia feels that this is unfair discrimination.

However, it is felt that the growing size of the invited radio audience has finally precipitated the issue into a prospective conflict between broadcasting and the rest of show business which would like to halt and discourage the free audience tendency. Theatres figure that those 25,000 persons are all potential ticket-buyers diverted from theatre box offices by radio's gratis offerings.

Theatre men and other interests are asking the NRA administration to do something about stopping the Hudson's free performances principally because the theatre is located at the heart of the Broadway theatre district.

Necessary to CBS

Though the Hudson, which seats close to 1,100, unveils this Saturday night (3) as a CBS studio with a two-hour show, no schedule of programs for the spot has been worked out. Certain, however, to originate from the ex-legit houses are the two weekly Ford shows with Fred Waring's Pennsylvanians.

Cramped by a lack of footage in its Madison avenue building to construct a studio of ample proportions there was nothing for the network to do, aver the CBS execs. but obtain these facilities elsewhere. Airings of their programs before studio audiences had become a fad among advertisers. With seating space equal almost to NBC's largest studio, CBS is now in a position to go after some of the accounts that have made the studio audiences past and parcel of their network connections.

On the New York end the NBC studios play to over 20,000 persons a week. Largest of the studios is 8H, which seats 1,200 on the main floor and 234 in the balcony. Commercially using this layout for their broadcasts are the Texas, Texaco, Chase & Sanborn coffee, Fleischmann yeast (Rudy Vallee), Kraft-Phenix cheese, Cities Service, Lucky Strike and Royal Gelatine.

Second largest studio is 9G, which holds altogether 342 and takes the Chevrolet, Fleischmann yeast (Joe Penner) and the Ipana programs. Studios 3A and 3B, each with capacities of 300, originate the Gulf Oil, Hinds Honey and Almond Cream, A. & P., Jack Frost sugar, Eno Salts, Maxwell House, Nestle, Pond's Cream, Best Foods, Hudson Essex, Borden and Bayer Aspirin shows.

CELEBS ON SIMMONS BEDS FOR WAXING

Simmons Bed is returning to the air with a transcription series mixing band numbers with talks by celebrities. Among the latter lined up for waxing are Mary, Earhart, Thomas and Mrs. Paul Whiteman (Margaret Livingston). Sound Studios, Inc., is doing the job.

Joins Coast Agency

Hollywood, Jan. 29. Al Armer, for many years a stage producer in picture houses, and also an executive in radio circles, has joined the Nathan-Nelson agency in Beverly Hills. Armer will handle the radio department and also appearance of talent in the eastern picture houses.

WARMING UP

Shoe Sports Harangue Proceeds WBBM Ball

Chicago, Jan. 29. Nunn-Bush Shoe Company is squeezing in already on the coming baseball broadcasts. Has contracted with WBBM here for the 15 minutes immediately preceding the play-by-play broadcast of the games.

Program will shape as a curtain-raiser to the games and will be sports slants handled by Pat Flanagan.

TYDOL NIXES KEMPER DOUBLE TO B&B SHOW

Chicago. Tidewater Oil Company has refused to allow the warbler, Jimmy Kemper, to double to the Baur and Black show, which starts next month on NBC.

B&B show is a coast-to-coast affair and will hit in the daytime while the Tydol show is an eastern network setup for evening broadcast. B&B stressed the fact that their shows would be in the daylight, but Tidewater couldn't see the point.

CBS Clearance May Kill WBBM Beer Show

Chicago, Jan. 29. This week's performance of the Gambrinus beer show on WBBM may be the final session due to station's request that the show move to another spot to make room for the new Ford series on Thursdays. Has asked Gambrinus to take a Sunday spot.

If Gambrinus refuses, as is likely, it means the automatic cancellation of the present 26-week contract. Understand that if Gambrinus quits will stay off the ether for about a month waiting for warmer weather. And then return with a new show on another station.

Accidental Peace

Washington, Jan. 29. An automobile accident ended the feud between a local radio editor and announcer. Dick Tenny, Daily News air critic, drove his car into a loading platform Friday night (28) and was pretty badly shaken up. Cops on scene called Arthur Godfrey, local Columbia announcer, and tipped him off.

Godfrey was in midst of all-night broadcast. Battle which had been going on for three weeks in Tenny's column and on Godfrey's air and dai by Pat Flanagan. Flanagan has been identified with sports talks on this station for year, having just completed similar series for Wizard Oil.

Walgreen Chi Sports

Talks for Ice Cream

Chicago, Jan. 29. Walgreen drug stores starting to single out particular products for special emphasis instead of lumping everything on one show. Has arranged with WBBM, the CBS outlet here, for a sports talk series plugging their ice cream.

Will start on March 15 at 6:15 nightly, with the sports inside department. By Pat Flanagan. Flanagan has been identified with sports talks on this station for year, having just completed similar series for Wizard Oil.

Boy Psychic on Air

Des Moines, Jan. 29. Jackie Merkel, kid psychic, playing one week at KSO, opened Sunday (28).

Station giving the kid plenty of exploitation. Type act new for this section and admission to studios for daily broadcasts by ticket only. Merkel is from vaude. Local bakery is sponsoring week's engagement.

CBS' New Sales Post

William C. Gittinger, formerly advertising mgr. for the Tide Water Oil Co., joined CBS yesterday (Monday) as director of sales development. It's a new title.

Gittinger has come in as an idea man. In the instances of industries which haven't used radio it will be up to him to study their markets and selling methods and show them how they can boost profits through broadcasting.

CHIROPRACTIC WOC BACK ON AIR SOON

Davenport, Jan. 29. Palmer School of Chiropractic will resume broadcasting here in about two weeks since the Federal Radio Commission has granted its application for removal of KICK from Charter Oak, Ia., to this city. The commission authorized changing the call letters to WOC, original call for the station established many years ago and later consolidated with WHO, Des Moines.

Station will operate on 100 watts power assignment. Studios and equipment of the original station, not in use since consolidation with WHO, will be utilized. Several members of the studio and engineering staffs of the old organization will return here.

English Commercials, French Priests, Off Government Station

Paris, Jan. English programs, which used to be broadcast from Radio Paris every Sunday because the English stations are forced to shut down that day except for church services and sacred music, have been banned since R. P. became a government station. English sponsors who want to get their numbers across on the Lord's Day despite the blue law are thus forced to use other French stations. Some have been barred, some getting a fair share of the business.

Another change in Radio Paris operation is the abolition of Sunday religious talks. Seems that certain politicians not liked by the present government tried to get on the air there and were barred, so they kicked that the priests who have been considered politicians in France ever since the Revolution, were getting a share of the national broadcasting time. Government had to counter by stopping sermons.

Sid Flamm with WBNX

Sidney Flamm, brother of Donald Flamm, and previously associated with him in the business operation of WMCA, joins WBNX, Feb. 1, as commercial director.

He had a similar spot with WMCA before Don Flamm entered into his management deal with the Federal Broadcasting Corp.

Here and There

Sneddon Weir, studio manager of WOKO, Albany, N. Y., a native of Scotland, addressed the Albany Burns Club on the immortal bard's birthday. Weir was a member of the Cameronians, famous Scotch regiment in the world war.

'Nancy and Phil' skit observed its 500th consecutive broadcast over WIDAX, large radio, with ceremony. It's written by Carro-Trace of Black's store, the program's sponsor, and the oldest (seven years) radio sponsor in the north-west.

Freeman Talbot, manager of KOA, Denver, and Max Talbot, are the parents of a second child, Janet Follard Talbot, born at St. Luke's hospital, Denver, Jan. 20. All doing fine.

Red Heart dog food shows, with Bob Becker now on discs are being spotted on KSTP, St. Paul, Minn., in Boston and KMOX at St. Louis. Show is on WGN, Chicago, in person.

Irene Castle McLaughlin next week will platterize three more shows for Formit coreet at the Columbia in New York City. Discs are handled through the U. S. Advertising company for tie-ups with Formit dealers.

NBC Home Office Man Shunted to Cleveland As 1st Policy Move

of H. B. McNaughton from the station relations department NBC's home office to WTAM, Cleveland, as assistant to the manager, W. W. Smith, last week uncorked a flood of newspaper and press association queries from that sector asking whether the station was slated for a personnel shakeup. Explanation advanced by the network along with a negative to the question was that it had adopted a policy of planting young men trained in the home office among NBC operated outlets, and that McNaughton's was the first placement in that direction.

Prior to the shift McNaughton was listed on the NBC payroll as a program transmission supervisor. He's been with the network four and a half years.

BOSTON HAS CANTOR SHOW THROUGH WBZ

Boston, Jan. 29. NBC's release of the Chase & Sanborn show over WBZ, starting with last Sunday (28) represents an exception to the rule. Though the network is opposed to mixing loops it was prevailed upon by Standard Brands to clear the Eddie Cantor-Dave Rubinoff stanza through WBZ, which is part of the blue (WJZ) link.

C & S' session takes the red (WEAF) trail, and the latter's regular outlet in the Hub area is WEEL. Because of a church broadcast obligation WEEL has never been free to carry the coffee affair. Boston, incidentally, is where the C & S enterprise originated.

Joe Hoffman Joins Mills To Handle Radio Acts

Joe Hoffman has signed with Irving Mills on publicity. He is giving up his various accounts, including the Funny Boners.

Hoffman will handle the Mills band and radio acts, especially while Mills and Ned Williams are on a European business tour.

KFAB Sync Starts

Lincoln, Jan. 29. Tomorrow night (30) is the big night at KFAB here. After three years of light embracing the FRC, various Chi stations and the ether link here, KFAB and WBBM, Chi got its first taste of being on the air together, synchronized. The time will be 10 to 12 p.m. and program will consist of the President's birthday ball.

Equipment is all in and in shape. Several tests have been made and everything is oke for the long awaited event. Original plan of giving the synchronization a big ballyhoo and plug it over the air days in advance has been dropped, because the officials want the experimental stages of the arrangement to be over before advertising, to bar slip-ups.

New Station on Air

Oklahoma City, Jan. 29. New radio station KTUL began operation at 1:00 p.m. Monday, January 22. Station is owned and operated by J. T. Griffin, manufacturer. Wm. C. Gillespie, vice-president, was formerly of the National Broadcasting Company, and WKY, Oklahoma City.

Col. J. A. Teran, a veteran broadcaster, is the manager of the station. He established KOCW at Chickasha when radio was a babe.

CONTINENTAL OIL AGAIN

Continental, after a year's absence from network affiliation, resumes its travel spiel idea on NBC Feb. 14. It's taken a weekly half hour on the blue (WJZ) loop. Hookup will cover 25 stations. Tracy-Locke-Dawson is the agency.

ARNOLD TO WTAR

Hol Springs, Jan. 29. Campbell Arnoux who has been manager of KTHS here goes east to handle WTAR in Norfolk, Va. KTHS is an NBC station while the Norfolk transmitter is on the Columbia web.

Hearst on Chi Hunt for KYW Replacement

Chicago, Jan. With KYW, the present Herald-Examiner station, being readied to move to Philadelphia in a few months William Randolph Hearst is understood already scouting for a new ether tie-up for the morning rag locally. What makes it tough is the fact that most of the available stations already have newspaper affiliations such as WGN with Chicago Tribune and the Daily News with WMAQ.

WENR, the NBC operated station, has a plugging arrangement with Hearst's evening American and if unable to secure a station exclusively for the Herald-Examiner it's considered likely that Hearst will move the morning rag also to WENR to divide plugging with the evening American.

Washington. William Randolph Hearst Friday (26) won round two in the free-for-all scrap for broadcasting facilities now allotted stations KTM and KELW, Los Angeles. Round three will open shortly in local circles.

Rejecting most of the recommendations of Examiner Pratt, the Federal Radio Commission decided to renew licenses of the two stations and grant permission for voluntary assignment of license to the Los Angeles Evening Herald.

Commissioner scraped Pratt's recommendation that public interest would be served better by turning facilities over to Don Lee Broadcasting system, which proposed construction of a new station at Redlands. Decision, upheld examiner's recommendation that application of KECA, owned by Earl C. Anthony, Inc., for KTM-KELW assignment be rejected, and that request of James McClatchy Co., Sacramento, for KECA facilities be turned down.

Final decision found commission and Pratt squarely at odds on question of Herald's finances. While the Examiner had warned Herald is not in financial position to assume the burden of operating the stations, the commission found that the paper is "financially and legally qualified" without referring to Pratt's conclusion that the paper cannot pay a dividend in its present condition, commission cited fact that the company has been paying dividends regularly, and concludes it is "in a sound operative condition and fully able to operate the stations it has agreed to purchase." John M. Guider and Duke M. Patrick, Don Lee counsel, announced immediately after decision was rendered they will petition D. C. court to issue stay order and take an appeal. Arthur G. Scharfeld, representing KECA, said his plan was not settled while Frank Scott, attorney for McClatchy, indicated he will not fight further.

FLOOR SHOW ON AIR FOR PALMER HOUSE

Chicago, Jan. 29. Palmer House is ready to follow-up other radio show with the follow-up World's Fair, this summer. Will go on NBC which network carried the account last year. Expected that the hotel will buy no outside talent but will use the ac's current on their floor shows at the ac Empires Room.

Last year the hotel sponsored a Floyd Gibbons reporter series.

CBS Adds Bori

Talent CBS has lined up for the unveiling of the Hudson theatre, off Times-Square, as a broadcasting studio this Saturday night (3) includes only one name, Lucevria Bori, that isn't on the network's regular schedule.

Among those also slated to be heard on the two-hour hour are Albert Spalding, Nino Martino, Alexander Woolcott, George Jessel, Stoopnagle and Budd, Ruth Eiting, Bing Crosby, Burns and Allen and Gily Lombardo.

(VARIETY prints herewith a practically verbatim transcript of the report on radio talent prepared by the Actors' Equity Association of the legitimate theatre and submitted to the Radio-Code Authority this week.)

Equity is seeking recognition as the radio performers' union.

The General Situation

There are no standard minimum contracts, conditions or rates of pay in radio today. In each studio or agency, the pay of the performers and the treatment they are accorded varies with the exigencies of the moment or the personal vagaries of the affections and the antagonisms of individual directors, casters and supervisors.

There are, in consequence, few definite, clear cut patterns of behavior on which all the testimony is in agreement. In certain programs all players receive the same pay without distinction as to the nature or the calibre of their work. In others the rate of pay differs so that any one performer may do the work either. The same companies and agencies both pay and withhold pay for auditions; pay the same and differ in the minimum performances which are repeated; collect commissions they do not earn and pay the full rate agreed upon; accord the most respectful courtesy and treat performers as usually cynically and even cruelly—and all without any apparent order or reason.

In short, it is apparent that the radio field has been run in the same haphazard, unregulated manner that business in general found so destructive and so apt to induce unnecessary and even undesired abuses, in the years immediately prior to 1933.

Equity the Only Possible Organizer

The Actors' Equity Association is the only organization which can adequately represent the radio performers, either in the hearings before the National Recovery Administration, or in negotiations with the broadcasting companies. It is the only organization which can adequately represent the minimum contract, standard working conditions, or minimum pay.

Equity has been granted jurisdiction over radio by the Associated Actors and Artists of America, the International union, affiliated with the American Federation of Labor, which has jurisdiction over the entire entertainment field.

And it is the steadfast policy of the Federation, adhered to over many years, to grant jurisdiction only to one organization in each field. There could not, therefore, either now or ever, be another union for the performers in radio except with the consent of the Actors' Equity Association.

But even if that were possible the negotiation of contracts and standard conditions would be a difficult and delicate task requiring a great fund of experience in the drafting of such agreements and a background of knowledge of conditions in the field. No one who could be organized from radio could equal the experience in negotiations of this sort which Equity has accumulated in many years of work as the representative of the actors in the legitimate theatre.

The Service Bureau Which Renders Only Commissions

If there is one practice which all the actors unite in condemning it is that of the Artists' Bureau, or Concert Bureau, of the National Broadcasting Company. In collecting a 10% commission from many, if not all of the actors who appear in NBC sustaining programs, whether they are called by the Bureau, or by the Director of the program, or whether through the agency, or by those of the author, sponsor or friends, they are engaged without the Bureau's aid. For concert work, or personal appearances, this commission appears to be 15%.

Theoretically when the Bureau was organized, in 1929, it was to arrange programs for advertisers, and their agents who were not equipped to prepare their own programs; and to prepare programs to occupy the time not sold by the station (which programs are known as sustaining programs in contrast to the commercial programs for which the advertiser pays).

Inasmuch as the Congressional investigation of commercial radio advertising, in 1932 (Senate Document No. 137, 72nd Congress, 1st Session), reports that for the year previous to 1932, non-commercial programs occupied 68.2% (of which 57.2 was sustaining and 9.9 institutional) of the time NBC was on the air; and that the sustaining programs and the Columbia Broadcasting System occupied 78.06% of its time, the Concert Bureau's practices affected the very great majority of the artists employed by those companies.

As announced, again theory.

Equity Proposals for Code

Equity recommends that in any radio code the following be made basic conditions of employment:

WAGES

Minimum wages for Artists engaged for and participating in the performance of radio programs shall be at the following rates: (a) Live Programs:

FOR CLASS 'A' Programs: Sustaining, Minimum Wage, \$30 per performance; Commercial, \$40 per performance. Class 'A' Programs are those broadcast, after 6 o'clock in the evening over a chain of not less than five stations for single performance. Class 'A' Programs are also those single broadcasts given after 6 p.m. from a single station whose charges are based upon an advertising card rate of \$400 or over, per evening hour. Morning and afternoon programs, minimum rate, sustaining, \$12.50 per performance; commercial, \$35 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week the minimum wage will be not less than \$25 per broadcast.

FOR CLASS 'B' PROGRAMS: Sustaining, \$12.50 per performance; Commercial, \$25 per performance. Class 'B' Programs are those taking place in the morning or afternoon over a chain of not less than five stations for single broadcast. Class 'B' Programs are also those given after six o'clock in the evening over a single station whose charges are based upon an advertising card rate of \$250 and under \$400 per evening hour. Morning and afternoon programs: Sustaining, \$10 per performance; Commercial, \$15 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week, the minimum wage will be not less than \$15 per broadcast.

FOR CLASS 'C' PROGRAMS: Sustaining, \$10 per performance; Commercial, \$15 per performance. Class 'C' Programs are those broadcast after 6 o'clock in the evening from a single station whose charges are based on an advertising card rate of over \$100 and under \$250 per evening hour. Morning and afternoon programs: Sustaining, \$7.50 per performance; Commercial, \$12.50 per performance.

When an artist is engaged to perform as part of the entertainment on a commercial program for three or more periods within a week the minimum wage will be not less than \$7.50 per broadcast.

It is recognized that there are many smaller stations but as these rarely employ professional talent, i.e. artists who make their living out of radio performances, no regulations are made regarding them.

Including rehearsals, a performance shall constitute 3 1/2 hours. Overtime shall be at the rate of half-pay for each 8 hours or part thereof.

One-half of the wage scale shall be paid for "repeat" performances on the air following within 12 hours of the original performance. An artist "doubling" roles containing more than 50 words is to be paid at least one-half the minimum wage for each role.

It shall be unfair practice for any employment agent artists' bureau or others to charge the artist more than 10% net for securing employment for the artist. Artists called to the studio at the scheduled time of the broadcasting, or to the dress rehearsal immediately prior to the time for recording for performance are to be paid, whether or not they go on the air.

AUDITIONS

All 'Live' auditions given for a prospective program buyer are to be paid for by the prospective buyer, the basis for such compensation being one-half the minimum wage for commercial performance for artists participating in said program, as calculated on the basis of the Class Rates applicable to the stations, the higher classification within the group.

Recordings may be made of such 'Live' Auditions by or at the expense of the program producer, the future use of such recordings being restricted as follows: Every prospective advertising sponsor (meaning advertiser as distinct from advertising agent) shall be required to pay to listen to any recorded radio program and the fee therefor shall be the basis of compensation at one-half the minimum wage for commercial performances for artists anticipating in said program when broadcast.

The same terms and conditions apply to any radio program recorded and auditioned to any prospective advertising sponsor.

Respectfully submitted,

ACTORS' EQUITY ASSOCIATION.

The Concert Bureau was not to be profit making. The 10% deducted from the actors' salaries for sustaining programs by the Bureau (and, incidentally, the salaries on sustaining programs about half of those for commercial programs), was supposed to be the actor's contribution to the pay of the executives of the Bureau, the authors of radio scripts and committees, the directors, and the general overhead of the Bureau. It was not what was done for any of them individually, but for all actors and all of the radio industry. This policy did not, however, apply to the musicians in the ensembles for the good reason that the American Federation of Musicians would not stand for it. So the musicians were paid for every minute they worked and the actors and the soloists were, in effect, fined for the privilege of working for the company.

In the year after its organization the Concert Bureau at NBC was reported by K. Trenholm of New York Times in 1932, as having done a \$7,000,000 business in 1930. How much of this was profit was unstated, but without doubt a considerable part of it did represent profit.

The Artists' Bureau at Columbia was reported in VARIETY, October 31, 1933, as having netted a profit of \$105,000 in 1932. This Artists' Bureau also drew complaints from some members, though they were not as serious or as numerous as those leveled at the NBC Bureau. And Equity's Chicago office, reporting on the situation in Chicago (of which more later), absolved the Columbia Artists' Bureau of charging commissions in that city.

Equity on Craft

have been persistent and

a minimum fee were enforced or if actors were paid according to the work they performed, they might not be such an opportunity."

There is no direct evidence here on which to make charges, but the persistence of the rumors and the high percentage of the actors who had heard them is probably indicative of the existence of some. But either it is not definitely systematized or the actors are afraid of involving themselves in any charges that might be brought and are steering clear of such involvement.

Perhaps it would simplify the question if Equity indicated at this point what it meant by an audition. It is not here considering the visit of a performer to a broadcaster or to an advertising agency, with the request that he be permitted to show his wares, to give a taste of his quality. But Equity is referring to the call from an advertising agency or from a broadcaster to an artist with the request that he prepare to participate in a program which is to be shown to a prospective purchaser, whether the sponsor or the advertising agency which represents such a sponsor. It is evident that in this latter case considerable preparation and rehearsal is necessary and that during it the player is withdrawn from circulation and is not available to other offers. Equity believes that such a group of performers embodying an agency is deserving of pay, and it suggests that a fair amount would be one-half of the fee to be paid for a radio performance if the program should be sold; and to be paid by the prospective purchaser for whom it is rendered, whether he buys it or not. Now this is what actually happens.

'Auditions were given,' writes one player, 'in the expectation of pay, because previous auditions had been paid. They involved three auditions with all-day rehearsals and recording for the client. I was not paid anything.'

NBC is generally reported as paying for auditions, \$12.50 for auditions for sustaining programs and \$25 for clients' auditions. CBS, which used to pay approximately that amount, no longer does so, and discontinued its payments apparently without warning.

An actor was asked to prepare a group of performers to embody certain ideas which were talked over with the program director. Several were written and submitted and an audition of audition of audition at which a high official of the company was present. After waiting a month without receiving any word from the producer, he decided as to the verdict and was informed that the decision was adverse. He was not paid for the scripts or for the audition. This was also a CBS episode.

In August, 1933, and also at CBS an actor was called for a dramatic program and rehearsed with a program director on Friday afternoon. He returned on the following Monday and rehearsed and gave the program for the client. He worked this time from 2:30 to 5:15. On other occasions he had been paid \$25 for similar work and he assumed that the same rate would be given him this time. But when he asked the supervisor he was told: CBS does not pay for auditions any longer. He gave the actor, however, for, as he said, to have refused would only have prejudiced any chances I might have had for other work.

Even more than the matter of payment, uncertain as it is, the actors feel aggrieved about the practice of handling auditions. There is no guarantee, writes a prominent musical comedy artist who has also done a good deal of broadcasting. 'That anyone worthwhile is listening in on auditions at NBC.'

Expectant actor. And at N. W. Ayer and Son, an influential advertising agency, an employee of that firm informed one of the writers that he had been listening to auditions though he acknowledged that he was not qualified by training or experience to judge the work of the actors. When slips with reports on performances were handed in to his superiors, he added, he was advised to throw them in the wastebasket. When he asked what value auditions had under the circumstances he was informed that they helped to keep actors in an expectant mood and were disposed toward the agency.

It has been suggested that 'any one giving an audition is entitled not only to be paid for it but to a report signed by a responsible official as to the decision of the company and the disposition of the audition. In the light of such practices the suggestion seems reasonable.

The in-

Alm-

Equity Hearing

First hearing on the survey on radio talent made by the Actors Equity Association will be held by the broadcasting code authority's sub-committee in John Shepard's suite at the Waldorf-Astoria, New York, at 10 o'clock Wednesday morning (31). Shepard is chairman of the group administering the code. Reps from NBC and Columbia are slated to be present.

quire only one appearance; though a respectable minority had to give two: 'A few more required to give three; a third, seven or eight; a fourth up to ten; and a fifth up to ten or twelve.'

Now, as to who pays for auditions and how much, the testimony is to the effect that NBC generally pays. But that is not always true. 'Singers are never paid for auditions at NBC, at least, I have never heard of one being paid,' writes one prominent singer.

Another, this time an actor, reported: 'I was paid \$12.50 for an audition at NBC, but on the same program got nothing.' 'Almost invariably I was paid a half of the regular fee for the program,' notes another. 'Some of the half' a third replied. 'Lucky Strike' and Ipana Toastpaste paid for auditions—Fleischmann's Yeast did not,' was another comment. 'They used to pay' declared still another witness, 'but now very rarely.' 'Ayer paid for an audition,' was still another report.

Of the result of this demoralizing situation a veteran radio actor has written: 'The older actors at NBC refuse auditions without half pay when they are offered by the agents, and as a result they are crowded out and off most agents' programs.'

Rehearsals

On the basis of all evidence which has been collected it is practically certain that no radio performer was ever paid so much as a nickel for rehearsal.

It is likewise true that the actors in the legitimate theatre give a long rehearsal period without pay, but the radio performers' schedule of rehearsals run over four weeks for dramatic productions or five for musical shows the actors receive full salary and benefits for several rehearsals they are guaranteed at least two weeks' pay.

Back in the summer of 1930 the members of the cast of the Camel Hour rehearsed for several hours a day for twelve weeks before their program was ready. They were not paid for that time. They did not get any publicity or engagement from it. But they were not sure of getting such an engagement or, indeed, an engagement of any length. If any player had been discharged at any time before the broadcast got under way he would have been out the time and effort he had put into it.

There is no pay for rehearsals, regular or extra, at NBC, says a player who has been there for several years. 'The limit of rehearsals is the difference between any, and the available studio facilities.'

'It is unfair,' declares another player, 'to require as many rehearsals as they do for programs which pay as little as \$12.50.'

Again a prominent musical performer has written: 'The rehearsal period's most effective curb is the necessity for paying the musicians.' And that is actually the case. Contrast that with the notation from an actor who wrote in answer to one of the questions: 'The rehearsal fee for a program paying \$25.00.'

If the broadcasters can afford to pay the musicians for rehearsals and auditions, and there is no evidence of their inability to do so, they can afford to pay reasonable schedules of pay for auditions and rehearsals to their actors.

On the other hand, the highly-paid stars and featured players in radio. Even during those generally lush years prior to 1929 the general standard of pay for commercials was \$50 a broadcast and 12% (less 10% commission to the Artists' Bureau), for sustaining programs. And there were more programs at the higher rate than there are now.

It is not in radio alone that pay scales have tumbled and opportunities for work have shrunk. But the point is that, as far as the actors and singers are concerned, there has been no power to protect them from any pretended necessities or whims as there has been in the case of gain in other groups of workers.

Pay of the musicians cannot be cut. The studios and program builders know that and in allocating salaries they balked at the musicians.

(Continued on page 40)

RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

OUTSTANDING STUNTS SETH PARKER, FOR FRIGIDAIRE

Norfolk, Va. — Phillips Lord (Seth Parker) pulled an effective stunt from here last week. His world-cruising schooner which docks at some port once a week to broadcast for Frigidaire had as guests the congregation of a negro church. Religious negroes were brought 120 miles to Norfolk to stage one of their typical revival services over an NBC hook-up. General type of program is reminiscent of Elder Michaux heard weekly over CBS expounding the gospel in hotcha manner.

Compared to the Elder Michaux act Lord's bunch had the edge many ways. Michaux has his routine now pretty well mechanized. For the Virginia congregation it was a first appearance before the milk, which naturally brought the native color into free play. Shrieks of the mammy taken with the devil frequently cut through the shouting and Bible pounding of the preacher and the other members of the congregation acted to the proceedings as the spirit took them. Lord's making and steering of the affair was a slice piece of showmanship and made evident why this young fellow continues to top them all in retailing religion, good works and homey sentimentality over the air.

Smooth cueing into the spirituals indicated that either the backwoods congregation had been well rehearsed for the broadcast or that its preacher had a neat flair for the pickup. Choralizing revealed some good voices. The shepherd of the flock asked Brother Parker to "preacher them a sermon" and Brother Parker, first asking them to close their eyes, went into his Seth Parker routine and urged them not to try to be what they ain't.

A woman in the congregation chanted a prayer for Brother Parker, reciting that Brother Parker, who was no ordinary man, had got himself a boat like Noah, she asked the Lord not to blow too hard on the sails and to keep the bottom of the board on top of the water. Also introduced into the proceedings was a waiting nine-months-old babe. Brother Parker was informed that the child was being named after him.

Program Sequence

New York. — Especially rich in musical entertainment is the stretch between 8:30 and 9:30 on CBS Monday nights. First half hour is allocated to Woodbury Soap, with Chesterfield and Buick, in that order, split the balance between them. Last week's (21) round of the clock here had the voice of Bing Crosby blending smoothly with Gus Arnheim's style of dancipation, the Philadelphia Symphony serving up an excerpt from "Scheherazade" to the popular taste and the Andre Kostelanetz unit plus a mixed chorus doing swell by the score from "Bitter Sweet". One hour of straight music it was, but all dovetailing niftily and offering variety, balance and taste.

ippers For Labels

Chicago. — Red Heart dog food, which has just started a radio campaign over four key stations, now offering a \$1 can opener free for three labels. Through Henri Hurst and MacDonald agency here. Show is the Bob Becker dog advice and yarns.

ishwasher Pri

Oklahoma City. — Climaleone (soapsuds) in offering electric dishwashers as prizes over KOMO hit the empresses of the kitchen where they're vulnerable. Prospect of a mechanical contraption capable of doing one of the odious job of scouring the family pottery seemed to possess an irresistible appeal to the housewives. Telephone switchboard of station could hardly handle the regular traffic as inquiries poured in during the balance of the day the offer was first broadcast.

3 Steps in Selling

New York. — E. P. H. James, NBC's merchandiser-in-chief, in his latest bulletin, has an expression of opinion on

broadcast merchandising (showmanship) from Doug Storer of the Blackman advertising agency. Storer uses President Franklin D. Roosevelt as an example of what he called the three steps of an advertising campaign.

Step one is "the stance" or advance publicity. Roosevelt's handling of his first radio speech to the nation (March 12) was a classic illustration of advance preparation to achieve a maximum audience.

Step two is "bitting the ball" or the program itself. Storer must be good in terms of the purpose in view. Roosevelt delivered the bacon.

Step three, in further golf analogy, is the "follow through" or not allowing the advertising message to be forgotten. Roosevelt has followed through.

roadcast Suds Swish

Seattle. — Gurgling and foaming of malt turning into beer was broadcast by KOMO as part of the inaugural program for the Century Brewing Company series. Microphones spotted throughout the brewery followed the various processes of beer-making.

KOMO arranged the special stunt as of public interest in connection with the newness of the beer industry and as a means of attracting brewery advertising generally. Program was simultaneously handled on hook-up by KEN, Portland.

Lost and Found Service

Omaha. — Lost and found service offered by WJLB has been given the one of station's best good will stunts. No wires or strings to it, as careless person has only to call in and describe the item and place it put on the air briefly. Policy in execution some time and findings run about forty percent of pleas broadcast.

Found articles run the limit including husbands, stolen cars, purses, relatives, jewelry, keys, clothing, library books, and even meal tickets. To date cost has been checked up to good will, but recent efficiency of policy and growing popularity has led to some consideration of securing a sponsor.

Improving Opportunities

Charlotte, N. C. — WBT contrived to get as much publicity out of world premiere showing of the film "Carolina" here as did the Fox film company. The radio station broadcast the premiere fess.

Wiles were stationed on the street in front of the theatre, in the lobby, in the pit, on the stage, behind the screen, and in a back corner. Each was armed with a high WBT sign. Customers couldn't open their eyes without seeing a sign.

Seek College Ears

Nashville. — WSM for several weeks has been angling for college bred listeners by offering weekly programs on southern college students. The material goes back to the founding of the school, who did it and why, and is carried up to date.

With this series about to expire the station is now turning to Vanderbilt University for a series of eight weekly programs featuring news activities and campus life. Musical features by the Glee Club and other organizations of the school will be brought in. Broadcasts will be heard from Neely Hall, on the campus.

Culture Vs. Hogs

Fargo, N. D. — WDAY was handed a dilemma recently when trading in their regular Minneapolis market reports on Saturday afternoon in favor of the Lucky Strike broadcasts of the Metropolitan opera. Outwardly this was a rich prize for any station combining a nice commercial plus a prestige program of high cultural value.

However, about 800 letters of protests from farmers, the backbone of their listening audience, were received. The exchange of anything so vital as market reports for anything so impractical as grand opera.

Circle Show from N. Y.

Chicago, Jan. 29. — Perfect Circle piston rings account which was sold out of the local NBC office starts Feb. 4 with a 14-piece Ohman and Arden orchestra, Arlene Jackson as femme canary and an additional male voice.

Show will ride out of Radio City

Nolan Oil Mar-Oil Chicago, Jan. 29. — Bob Nolan is slated to leave the Mar-Oil show now on WBBM. Understood that Nolan and sponsor are having differences over salary. Nolan also on his last week on the present Gambin beer show.

16 Theatre Pickups For Borden Air Show

Los Angeles, Jan. 29.

Proposed new air vaude program for Borden Sales Co., over the coast Don Lee CBS chain, will be broadcast each week from a different theatre on the Fox West Coast local circuit.

Programs are for 16 weeks, with first broadcast set Feb. 2 from the downtown Paramount.

VENIDA BACK ON CBS

Venida Hainette, after a year and a half absence, returns to CBS Feb. 10 with a quarter-hour song and band melange. It's a Saturday evening plotting over 19 stations. Agency is Lawrence C. Gumbinner.

General Household (Grunow refrigerators) will take 44 stations for the half-hour Minneapolis symphony broadcast debuts over CBS March 6.

Inside Stuff—Radio

Several weeks ago VARIETY published an item stating that the expiration of the Potash and Perlmuter serial's run the Feen-a-mint business would pass from the McCann-Erickson agency to William Esty & Co. At that time VARIETY was asked to publish a denial. Last week the Esty agency placed for Feen-a-mint with NBC a contract calling for 70 quarter-hour programs starting Aug. 20 with Louis Katzman's band and George Gershwin the entertainment combination.

There will be no Chicago broadcasts of the commercial radio discs by Irene Castle McLaughlin. Mrs. McLaughlin insisted on this restriction.

Her lot holds despite that two big Chicago department stores made bids for radio presentation of the platters.

Edward Nookles, of the labor-owned WCFL, Chicago, sought to sit as a member on the Radio Code Authority sub-committee investigating working conditions of talent but learned he had made his request a week late.

Nookles was informed he would be welcome at the meetings to be held in New York but could not travel at the NRA's expense.

Bondholders committee of the Grigsby-Grunow company which is now in receivership is composed of James O. Carr of the Allegheny Steel, J. R. Cardwell of Cardwell Westinghouse, J. H. Callahan of Callahan Varnish, W. M. Cornelius of the Parker Rust-Proof, E. P. Esley of the E. L. Wesley Machinery company, and the Messrs. Cassels, Potter and Bentley as counsel.

Committee has asked all bondholders to get in touch immediately in order to secure proper representation in all dealings with the receivers, creditors and other interested parties.

John P. Clancy, head of WTIC, Hartford, now seeking full time from the Federal Radio Commission, is veteran vaudevillian, having long been associated with the Poli circuit in New England. He is widely acquainted with the amusement world apart from broadcasting.

Situation of WTIC is rather unique in that it is a 50,000-watt without full time. When the station was built full time was taken for granted, but by the time the transmitter was ready a political situation involving wavelengths had come up in Washington. In trying to adjust the jam FRC curtailed WTIC's license.

One of the minor agencies with a Monday night musical show on NBC makes it a two-way commission on talent. From the account it collects 15% on the gross appropriation for entertainment, while another 10% is garnered when it comes to paying off the performers. With the talent budget \$1,000, the total amount derived by the agency on this item is \$250.

Agency is not a member of the American Association of Advertising Agencies.

To save the cost of plugging auditions east from Hollywood, agents there are arranging to get their clients on one of the national programs emanating from the film city. Talent works without pay, as a guest artist, giving the prospective sponsors in the east a chance to hear them without charge.

When Ed Scheuing managed Rudy Vallee, Will Osborne was not persona with both because of the Vallee-Edgar feud as to the origination of crooning. Now that Scheuing is an agent, he's booking Osborne's band in vaudeilms.

Franklin M. Doolittle, general manager of WDR, Hartford, has been connected with radio since 1907. Which makes him a super-oldtimer. Original connection, of course, was with the infancy of wireless telegraphy and long before such a thing as a broadcasting industry was envisaged.

Use of a scene from "Within the Law" by Helen Twelvetrees on the Fleischmann Yeast program Dec. 28 has moved Arch Selwyn to retain counsel, Samuel W. Tannenbaum, who has notified Standard Brands, Inc., the NBC, and the J. Walter Thompson agency.

Selwyn claims he owns all rights to the play and takes exception to its unauthorized radio use, even in excerpt. J. Walter Thompson's explanation is that it had obtained permission to do the bit from the American Play Co., which represented itself as having complete control over the script's radio rights. Agency avers that the play broker has agreed to assume all responsibility for the authorization it gave and that the American Co. will defend any action that Selwyn brings.

Inside on the change of mind regarding the President's birthday broadcast today (30) and "Count Your Blessings" as a theme song is threefold. National Committee is understood to have peyed at the breaking of the story without its making the announcement, although several orchestra leaders received letters naming this song as the theme.

Story broke from these sources and the authors, with neither NBC nor CBS making statements. Then the story did break, as mentioned. Later it was realized that to play the number would have necessitated announcing "Joe Palooka", the film, with this obviously out of place on such an occasion. Finally, it was decided not to risk talk of commercialization.

Edgar A. Guest didn't turn out any special verses on "Count Your Blessings", because he felt same way. Versifier through his agent declares he's opposed to the broadcasting of any part of the "Count Your Blessings" lyric.

NBC-CBS-WGN Wild Chi Scramble For Cafe-Hotel Name Band Wires

Chicago, Jan. 29.

Name orchestras are being shunted from one station to another and from one network to another as each transmitter rushes into the arena to drag out a name band by the hair. WBBM, the CBS outlet here, is the torch that set off the combustion by stepping in and taking the Edgewater Beach hotel wire away from NBC.

After a long association with NBC the ritzy northside Edgewater goes to WBBM and CBS under a five-year agreement. Band that goes along with that agreement at present is the Harry Sonnick aggregation. Edgewater states that Columbia and WBBM are offering better time and spotting besides additional

network space. WBBM is raiding every spot for name bands in this territory and on all is making enticing offers of network bulidups. WBBM is particularly anxious i this regard owing to the fact that it shortly will cut full time on the night air, filling in the former 10-12 p.m. blank by synchroning with KFAB, Neb.

WGN-NBC CO-OP

To make up for the hollow left in its schedule by the Sonnick pull-out NBC is taking the Hal Kemp band at the Blackhawk. This cafe and band now on WGN, the Chicago Tribune and unaffiliated station, that WGN permitted NBC to make Karas the revamp organization is due to the growing affection between WGN and the National network. Both organizations will use the orchestra, NBC for the early evening hours probably and WGN for the midnight sessions. NBC is also taking the Tom Gentry orchestra at the Opera Club, another WGN spot.

WBBM and CBS are particularly anxious to grab the two Andrew Karzas ballroom bands, Wayne King and Jan Garber at the Tri-annon and Aragon. Have been plugging at Karzas for years now with Karas the revamp organization is due to the growing affection between WGN and the National network. Both organizations will use the orchestra, NBC for the early evening hours probably and WGN for the midnight sessions. NBC is also taking the Tom Gentry orchestra at the Opera Club, another WGN spot.

WBBM also took the black-and-tan Grand Terrace cafe wire from NBC on a five-year contract.

WGN Gets WBBM Show

Chicago, Jan. 29. — WGN, the Chicago Tribune station, gets the Cal-Asperin show which has been on WBBM across the street. WGN in bringing the show to the Norman quartet five times weekly at 15 minutes per. Through the Carroll Dean Murphy agency.

Ether Slants

Zoei Panethau with abtment from Harold Van Emburgh and Margaret Daum provides an agreeable if muted 15 minutes for Worcester. She also alternates between a new all-time tooth-pusher and its standard product for the kitchen.

She chews from one of the New York hotels talking in the kind of English that one expects from chefs (very bad) was included. Evidently he was in favor of Worcester Salt, but that's only a guess.

Jimmy Kemper does the logical thing. Instead of just singing about that man in absentia he materializes the old lady before the mike in the person of a sweet-voiced actress. Jimmy thus can talk with some reminiscence about boyhood days, and set the mood and background for some ballads.

It all stacks up as good showmanship. Tydol's signature, "good night and good driving" is cute.

Meredith Wilson's excellent dancipation from San Francisco via NBC evokes a host of memories many fine things in the hinterland.

Wilson undoubtedly must have been approached for importation east but he is wise in maintaining his top spot as the official NBC maestro out of San Francisco. He sends forth some fine musical programs clear across the country, footnoting each composition with some oral addenda that's unique in itself. Wilson's description of the niceties in American tinpannia are almost an interesting as the excellent arrangements he purveys.

Somewhat on 7-8 p.m. daily, all the major stations around New York keep up a good talk show, and somehow everything of Sunday morning, up until noon, is nothing but serious with the exception of CBS.

That why WABC, N. Y., undoubtedly must enjoy best dial attention for its H&H kid show, the Post Prince with his pops, the Phantom Strings with the Don Hall Trio, et al.

The Post Prince incidentally promises much along Street Singer lines for a personal appearance tour. He is Anthony Frome in private life. He selects his material well and sells it handily.

MADAME OLYANOVA
Graphologist
15 Min.
WABC, Newark

Odd how the cig companies lean some time or another in their air careers toward the mystic sisterhood. Old Gold's back payrolls alone can lay claim to two of them. First there was Evangeline Adams reading 'em by the stars and later came Lorna Fanton to tell the future according to the number of letters in a name. Now it's Phillip Morris with a seers that depends for her insight on the subject's penmanship. Advertiser not only sells her badly but does worse by the product.

The Madame, who mixes a Bronx lingo with a Park Avenue accent, does some wide and heavy character analyzing for a number of the curve and curlie sorority. She not only gives them a detailed study of their penchants and complexes, according to their writing, but dips deep into the future for them. Extravagant and riddle as the stuff she peddles sounds, will find its medium of appeal.

For the 15 minutes she's on the announcer's in almost that number of times to do the right thing by the product. For an air reading of character at crossed 't's and dotted 't's the listener is obligated to send in two Phillip Morris wrappers. Nothing is said about facsimiles. To get an analysis by mail five wrappers are required.

BLACK BENNY

WEAF
10-10:30 P. M.
EVERY SUNDAY
CHEVROLET
PROGRAM

FLORIAN ARMSTRONG

SINGING NIGHTLY
at the
ILTMORE HOTEL
NEW YORK
with
PAUL WHITEMAN'S
Orchestra

SYDNEY MANN

THE GIRL WITH THE
VIOLIN VOICE
CUNARD HOUR
WJZ 10 to 10:30 P. M.
Every Tuesday

FRED ALLENS'

SAL HEPATICA REVUE
with
PORTLAND HOFFA
JACK SMART
IRWIN DELMORE
MARY MCCOY
SCRAPPE LAMBERT
SOMMER
FERDE GROFE'S MUSIC
Material by Fred Allen and
Harry Tugend
WEAF
Wednesday 8:30 p.m., E.S.T.
Management Walter Batchelor

WALTER CRAIG

RADIO COUNSELOR and PROGRAM BUILDER
1 University Place, New York GRamercy 7-4999

45 MINUTES IN HOLLYWOOD

Mark Warnow, Cal York, Peggy Allenby, Marion Hopkinson, Porter Hall

Drama, Songs, Band
COMMERCIAL
WABC, New York

What a picture producer has to gain by having his latest or coming release dramatized in 45 over the air is a moot point, but whatever the disservice or service to the film source the Young & Rubicam agency has scored commendably for the Jordan Co. (27) developed hookups it has effected for this program.

By being privileged to retail in advance the story of a forthcoming production the program is invested with its one and only big selling point. Dramatizing of incidents from the lives of screen celebs and also film mag interviews by the actors in the broadcast studio impersonation method has long ceased to be a loudspeaker significance. But with the new release angle this is something with which to assure it of a regular Saturday night audience.

For the m.c'ing of the Hollywood portion of the show there's Cal York. York also picks the biographical tidbits upon which the program's personality dramatizations are based. These smack authentic enough for far purposes. Debussy session (27) developed the scenario of Paramount's Miss Fane's Baby Was Stolen. Script was niftily adapted for the mike and the thing as staged packed zest, clearness and pace. Mark Warnow, CBS staff conductor in the New York studios, managed nicely in scoring the air dramatization and also in giving it musical interpretation.

Borden does a smooth job in retailing its cheese through the program. He is a bit of a crotchety crotch in picking its plug spots and gives the copy variety and snap. Commercial made sure to give the show an intimate Hollywood touch for the unveiling at least by inserting Claudette Colbert for a few lines of greeting and explanation of the series' intentions.

GEORGE GERSHWIN
'CELEBRITY VIGNETTE'
15 Min.
Sustaining
WGL, Fort Wayne

Whenever a celebrity of note appears here on the air, station or lecture platform, station gives special attention to quarter hour talk on air. Newest had George Gershwin down before his concert appearance in city and proved to be the outstanding one so far. Harry Flannery, station announcer, directed the informal discussion. Outside of tracing certain important steps in his own jazz career, Gershwin spoke highly of 'Lazy Bones' and 'Stormy Weather' as representative hits in the better type of popular creations. Also mentioned his current labors as being devoted to that opera version of 'Porgy' which Theatre Guild wants ready for next season.

Other personalities captured for this series include: Pauline Frederick, who was very nervous before the mike; Alvin Karpis; McPherson, a show by herself with no need for Flannery's feeding and Milo Reno, head of the National Farmers' Holiday Campaign. Flannery, former newspaper man and for a time with J. P. McEvoy, manipulates these scraps in neat fashion.

ALLEN PRESCOTT
Household Talks
15 Min.
Sustaining
WGY, Schenectady

These thrice-weekly broadcasts over the NBC red network differs from the usual household programs heard during the morning hours, in that they are served by a young man who does not pose as an expert and are garnished by a layer of light comedy. Prescott is billed as 'The Wife Saver,' dishes up household hints in the flippant, fly style of a vaudeville single. He employs the same technique in addressing 'Oscar,' a pianist, and in introducing that gentleman's brief pop solos. Women will find helpful bits of information in Prescott's talks and in the pamphlets he offers to mail for a stamped envelope. Many of his suggestions originate with housewives, and those he mentions. Prescott's breezy personality and intimate manner of addressing dialers—they are always 'girls' to him—probably clicks with a goodly number of females. Older women, however, may consider him a trifle 'fresh.' Incidentally, Prescott's voice and glib talking style suggest Alan Kent, announcer.

Not an uninteresting program, however for male listeners. JACO.

EDITH MURRAY

Blues Singer
15 Min.
Sustaining
WABC, New York

Edith Murray appears to be a CBS discovery currently being pushed as a network protégé. Her billing is 'dramatist of the blues.' That's not an inappropriate description. Her style is lowdown and soulfully deep in range.

It is hard to hand that her equipment professionally at present is deficient in all that's needed for a big click, but she impresses as having a lot to start with. A coach to slip her the tricks of the trade might not be an unfriendly suggestion.

Her repertoire ranges to the torch variety. Seems to have only the 8:30 niche on Friday which is okay for practice but hardly frequent enough to achieve a sizeable public. LEAD.

PEBECO ON PARADE
Radio Harris, Will Osborn
Chatter, Songs, Band
COMMERCIAL
WABC, New York

For a local show Pebeco (Lehi & Pink) is being well met Wednesday night. For Radio Harris, film mag writer currently the overseer of a chatter column in the New York Mirror on Sundays, the dentifice is getting something both different and refreshing in the way of gossip retelling and celeb interviewing. The Will Osborn unit makes a damnation and the maestro himself adds an easy-to-take bit of crooning. Cast also includes a mixed twosome who all aptly with pop tunes of the more romantic genre.

Radio Harris' brand of chit-chat is up to the minute, tersely and wittily planned without overstretching the latter quality, and for material it divides its time between Hollywood and Broadway. Appended to the columnar items is a guessing contest, with the listeners asked to identify screen stars described by Miss Harris and to do their answer on the back of a Pebeco carton.

To become eligible for one of the 20 prizes that go with the contest it's also necessary to include a line telling what the listener thought of the particular star's last picture. On one program the chatter offered a toilet set and on a subsequent broadcast the winners were assured of a pair of passes to the Rivoli, Broadway picture house. Latter program in on the receiving end of the interview Tullie Carmine. For the previous guest star call there was Douglas Montgomery, whose ease and natural flow of repartee lifted the exchange out of the usual rut.

Purveying of the plug is deftly done, with Dr. David D. Freundlich, described as 'York's leading dentist,' brought in to give testimony. The Dr. tells how he selected twins to check the Pebeco brand against the efficacy of five other dentifices. ODE.

HOOVER SENTINELS
Edward Davies, Noble Cain A. Cappella Choir, Chief Koestner orch., Harvey Hays, Jean Paul King, Ennio Bologni

Class Sunday concert stuff that will get the top-ranking ears of the public. On the NBC red network for 30 minutes each Sunday afternoon, this program fits.

Koestner's orchestra plays the w. k. chamber music ('music the whole world loves'). Edward Davies baritone neatly of concert numbers while Bologni tinkles the cello with sweet concert pieces. That A. Cappella Choir under the direction of Noble Cain is ear-satisfying, and the large choir gives this program the right to call it its show 'the largest cast in radio.' Dignity, restraint and good taste is the keynote of the entire program, which makes it 100% for its time and purpose.

There is one flaw that conflicts with quiet and smooth tenor of this show. And that's the childish and high-school marching chorus opening. To the tune of 'The Caissons Keep Marching Alone,' the male chorus themes it with commercial rhymes that the Hoover 'beats as it sweeps as it cleans.' There are a couple of straightforward commercial copy to get across the message. That at least is in keeping with the program. GOLD.

JOHN BREWSTER
Poetry
15 Min.
WGY, Schenectady

Brewster unlocks the doors of 'Golden Treasury' and withdraws choice bits of poetry for a 15-minute recitation one afternoon weekly over WABC-NBC. Programs are a combination of sentimental, dramatic and humorous verse. Brewster reads lines with both intelligence and feeling. His voice is pleasing, his diction excellent and his delivery clear.

There is less of the grand manner, the honeyed, the dramatic flourish to Brewster's reciting than is the case with one or two others who do broadcasts of the same genre on the networks. For this reason, he may not interest some listeners so strongly. Other dialers will like

Air Line News

By Nellie Revell

Cene Edwards auditioned a mixed black and white band for sponsors and advertisers at Sherry's last week. Just before the audition Edwards was notified by the musicians' union he could not give a mass audition and that each sponsor must listen separately. Edwards invited any of the 20 musicians who wanted to leave to do so. None did. Each musician received \$50 for his services, which would make separate auditions prohibitive.

Underwriters
Insurance Companies of America, 57 in all, auditioned Kate Smith from Minneapolis last week for a safety first campaign. Program was piped to Hartford, Baltimore and Carnegie Hall, N. Y., where 200 insurance men listened.

Un-sponsored Stars in Uni
Jay Faggen plans to send a unit on the road to play one night stands. Company to be composed of artists no longer broadcasting and in whom the public is still interested. Phil Spitalny, the Boswells, Mildred Ballew, among others in mind for the show.

Mary Small in Uniform
Mary Small, 11 year old singer from Baltimore, is in for a commercial at NBC, two more weekly sustaining spots starting soon and a concentrated build up. Commercial is for Babbo, household cleanser, on NBC starting Feb. 18 with Bill Wires' band and guest stars. But the part the youngster doesn't like is that she'll have to wear what's supposed to be a Babbo uniform.

In The Dough
Wonder Bakers have given Vivien Ruth a year's contract and will give the singer considerable exploitation in the fall using her photo on the sides of 5,000 trucks, plus newspaper and advertising on billboard. Her photo will also be on every loaf of bread. She'll be known as the 'Lyrical Lady.'

Whistling Act
NBC may finally fall for a whistling act. Network announced Kathleen Carr and her Lovebirds, Vincent Shelley, Alice Burke and Eileen O'Brien, and the act will shortly audition again for a commercial. Act does only two bird numbers during a program, using instruments and vocals the rest of the time.

Short Shots
Jesse Butcher has about recovered from a severe attack of neuritis. Bessie Lancaster of the Joe Morris office is recuperating from an operation at the Convalescent Home in White Plains. Robert Freundlich doing production on the Ohrbach show at WOR. The Landt Trio and White and Ward Wilson are hatching a new program. Nominated for the Miller award in radio is Howard Doyle of WMCA, 8 foot 7; taller than 'Tiny' Rutherford. Tom Harrington, formerly with B B D & O, has moved over to the young and Rubicam offices. When Ruth Etting was on the Chesterfield series over CBS, her husband, Colonel Snyder, was giving away cigarettes to all comers for good will. Now she is on the Oldsmobile program. The Goldbergs may be made as a talking picture soon. Lloyd Shafer, musical director of WLW, Cincinnati, in New York this week for a look around. Chickie Moss is getting sustaining spots at NBC. Sam Herman, xylophonist, now has four morning spots at NBC with Frank Banta at the piano.

Brewster's restraint, his avoidance of the fault of listening to his own voice. Soft music is played during and between the selections. A soprano also solos. JACO.

Scrambled Notes
First hard liquor program on the air starts out Friday on WOR. Montrose Quadruple Distilled Gin owned by Tastyest, Inc. The 'Sizzlers' are the talent. Edith Murray, now one of Columbia's biggest buildups, was singing in a line of chorus girls in a suburban cabaret only three months ago. 'Molasses 'n' January' are organizing a minstrel show. Littman's will shortly return to four spots weekly instead of just one as now. Four Southern Singers have lost their NBC sustainer. The Pete Dixons have rented their home in Bayshore and bought a house up in Bronxville. Moved last week. Ed Wynn planning a new stage show. Beechnut is renewing 'Red Daws' for the third time and is billboarded Curtis Arno in car card advertising and in retail store half sheet cards. Nat Brandwine, owner of Jack Miller's orchestra now playing for Kate Smith's vaudeville tour, was married just before the act left for the West. Mrs. Brandwine is the only musician's wife along on the trip.

RUBINOFF
Radio Dynamic Music
and hi
DANCE ORCHESTRA
at the
HOTEL ROOSEVELT
NEW YORK
IGHTLY

RUBY NORTON
JACK CURTIS
CURTIS and ALLEN
Palace Theatre, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC
SUNDAY, 2:30 p.m.
WEAF
ED.
8:30 p.m.
9 p.m.

VIVIAN JANIS
"ZIEGFELD FOLLIES"
Sole Direction
HERMAN BERNIE
1610 Broadway
New York City

"TODAY'S CHILDREN"
Written by Irna Phillips
Sponsored by
Pillsbury Flour Mills Co.
NBC-WJZ 10:30 A.M.
WENR 10:15 A.M. Daily

"BIG FREDDY"
MILLER
Six-Foot-One-Inch-of-Piano-and-Song
Just completed 39 consecutive weeks, ending Jan. 26, 1934, for
NATIONAL OIL PRODUCTS
OVER COLUMBIA NETWORK
All Communications to BILL MURRAY,
WM. MORRIS OFFICE

New Business

ATLANTA
Bulova Watch Company, 52-weeks, 25 and 100 word spots. WSB.
Cook Travelogues, sponsored by Thomas Cook, Sunday afternoons, 10-11, beginning Feb. 11. WSB.
True Confessions Magazine, 25-word spots, Feb. 1 to Feb. 8. WSB.
Atlanta Gas Light Company, 101 100-word spots. WSB.
Atlanta State Works, 52 weekly programs, 15-minutes each, local talent. WSB.

NEWARK
Eastern Division of the A & P, 13 weeks, starting Jan. 22, Mondays, from 9:45-10 a.m., recordings of Phil Harris band. WOR.
Chock Full O' Nuts Co., 13 weeks, starting Jan. 28, Sundays, 5-5:15 p.m., Phil Cook, "The Colonel and the Cat," WGN.
P. Duffy & Son, renewal, 13 weeks, beginning Jan. 22, Monday, Wednesday and Friday, 12:25-12:30, Mrs. John S. Reilly, "Minute Manners." WOR.

CINCINNATI
Maz Felt, Ft. Worth, Tex., coin dealer, series of Tuesday night 15-minute dramatic sketches, titled *Romance of Coins*, through Guenther-Braford & Co., Inc., Chicago. WLW.

Frostilla Co., Imira, N. Y., blurring hand lotion on series of Tuesday night quarter-hour programs. Entered into by Joe Emerson, "bachelor of song," and band from Croesley staff. WLW.
Geppert Studio, local, returned for Tuesday night series featuring *Tunes of Yesterday* by John Birnbaritone. Response pull is offer of photo enlargement for 25c. WLW.

SEATTLE
Evergreen Theatre, series of 15-minute programs starting Jan. 28. KOL.

Hugh Baird, two announcements weekly, starting February 4. KOL.
Puget Mill Co., six 15-minute programs a week, starting Jan. 22, to run six months. KJR.
Taylor Plate Co., series of 52 daily announcements between March 19 and May 17. KJR.

McCoy Laboratories, 10 five-minute discs, between Feb. 19 and 23. KJL.

Lemping Motors Co., 20 announcements between Jan. 28 and 30. KOMO.

Crescent Mfg. Co., series of 26 announcements, starting Jan. 30. KOMO.

Penn-Mutual Life Insurance Co., one spot on Jan. 23. KOMO.

Critchfield-Graves Co. ("The Confessions Mag."), two announcements, Jan. 29 and Feb. 6. KOMO.

OMAHA

Nyal-Ucatone, eight fifteen minute programs and sixteen one minute announcements. Placed through A. T. Sears & Sons. WOW.

Ruth Rogers, facial creams, powders. Thirteen five-minute programs. Placed direct. WOW.

Nutramatic, one fifteen-minute transcription. Placed through Scott-Howe-Bowen Co. WOW.

Neborska Power Company, sixteen five-minute transcriptions, dramatic sketches on "Better light—better sight" campaign. To extend through month of February. Placed through Boszell-Jacobs Co. WOW.

International Laboratories, tonic. Increased time from one to two five-minute periods per week. Through Buchanan Thomas agency. WOW.

Scoboda Co., materials and markers. Break announcements, 120 times. Logan Jan. 17. WAAW.

Von Sant School of Business, one daily one-minute announcement for week preceding new semester. WAAW.

Union Pacific R. R., twenty-five word breaks for twenty-one times, announcing train bargains. Through Ernest Bader & Co., Jan. 15. WAAW.

Chester Keltner, market grain charts, three-minute period daily for one month, beginning Jan. 9. WAAW.

Henry Glasman Co., Valley View and Dade, public golf links. Brought six weeks of one-minute announcements daily to be used in three period of two weeks each with period of two weeks elapsing between each of two-week broadcast periods. WAAW.

Watch Tower Co., four thirty-minute Sunday afternoon programs. Judge Rutherford transcriptions. WAAW.

Omaha Van Co., two minute announcements daily for one month. Through Boszell-Jacobs Co. WAAW.

FORT WAYNE
Armstrong Co., 15 minutes Tuesday and Friday at 7:45. WOWO.

Shaw-Shop Co. of Ohio, new breakfast club, starting on WOWO.

Fort Wayne Milk Council, 20 one-hour programs. Sponsoring new spelling bee in Allen County embracing all public and parochial schools. Final winner gets \$50. Three judges to sit in on contest. WGL.

DES MOINES

Nyal-Ucatone, one 15-minute electrical transcription Tuesday, one minute announcements Wednesday

and Thursday. Begins January 30, expires May 31. Placed by Younggreen and Finn agency WOC-WHO.

Kamphene Co., 24 15-minute programs. 28 30-minute programs. Placed direct. KSO.

Gravel Wholesale Co., 15-minute studio program 3 times a week, Monday, Wednesday and Friday, 10:45-11 a.m. Male quartet with soprano, director John Behan.

Also graphologist and hand-writing expert. Starting February 5 for 13 weeks. Placed by Battenfield and Ball agency. WOC-WHO.

Davison Furniture Co., seven 10-minute programs per week for February, in addition to announcements. Direct. KSO.

Radio Dealers (Iowa Auto Market), two 15-minute transcription programs weekly. Wednesday, 10 a.m., and Sunday, 11:15. Starts January 24, expires April 1. Direct. WOC-WHO.

Ungles Baking Co., seven 15-minute programs with Jackie Merkle. Direct. KSO.

Knox Co., one 15-minute transcription of dramatized newspaper episodes. Sundays, 2:30-2:45, until February 13. Then 5:30-5:45 p.m. Aced by Dillon & Kirk, Kansas City. WOC-WHO.

Kahn's Millinery Co., daily announcements for 12 weeks. Direct. KSO.

Iowa State Traveling Men's Association, five-minute dramatized studio program, Sundays at 6 p.m. Placed by Strauss Radio Program Producers, Des Moines. WOC-WHO.

Allen Laboratories, fifty-two 5-minute programs. Direct. KSO.

Continental Baking Co., 39 30-word announcements. Placed by Batten, Barton, Dursline & Osborn. KSO.

Household Finance Corp., 52 announcements. Placed by Chas. Daniel Frey agency. KSO.

Knox Co., one 15-minute transcription of dramatized newspaper episodes. Sundays, 2:30-2:45, until February 13. Then 5:30-5:45 p.m. Aced by Dillon & Kirk, Kansas City. WOC-WHO.

Kahn's Millinery Co., daily announcements for 12 weeks. Direct. KSO.

Iowa Ford Dealers, 13 15-minute and 5-minute programs. Direct. KSO.

Selren-Glickman Furriers, daily announcements for 12 weeks. Direct. KSO.

Zinsmaister Breads, Inc., 39 15-minute programs. Placed by Battenfield-Ball agency. KSO.

Better-Buy Grocers, five 15-minute programs per week for 52 weeks. Cecil and Sally. Direct. KSO.

Drake University, fifty-two 5-minute sports review. Direct. KSO.

Manbeck Motors Co., added 2 announcements each day to daily and weekly. Now in its 45th week. Direct. KSO.

Pyroll Co., daily announcement for 12 weeks. Direct. KSO.

Drake University, fifty-two 5-minute sports review. Direct. KSO.

LOS ANGELES

Bamby Bread Co., Bridgeport, "Gold Seal Entertainers," with Melody Girl (Felice Raymond), Jo Luciano, pianist, and Jo Luciano, guitarist. 6 p.m. Sundays, beginning Jan. 29. WICC.

Homefree Ice Cream Co., Sunday, 2:30-3:30 p.m., records of Ted Fiorito's orchestra. KFWB.

Marcelo Food Food, Saturday, 7:30-8 p.m. Juvenile revue of young stars from six years of age to 15. KFWB.

CHICAGO

Ford Motor Company of Detroit, series of 13 one-minute announcements. (N. W. Ayer agency, N. Y.) WLS.

Rentle Lamp Company, Chicago, renewed Saturday night program featuring Hugh Aspinwall and Romelle Fay. Tillford. (Palmer agency, Chicago). WLS.

Dr. West Toothbrush, nine-weather reports daily for 52 weeks. WBBM.

Cal-Aspin company, three 15-minute shows weekly for 13 weeks. WGN.

Charles rseters, 12:15-12:30 Wednesdays. CBS-KFAB.

Nutramatic, 5-5:15 p.m., Sundays. KFAB.

Lincoln Hatchery. Contract calls for daily, except Sunday, talks on chicks, 7:45-8:15 a.m. KFAB.

Wedell Sales Co., chat about Easy Washer. Announcements, KFAB.

National Protection, news; announcements. KFAB-KFAB.

Johnson Floor Wax, Tony Wons, CBS, Tuesdays and Thursdays, 10:30-10:45 a.m. KFAB.

Gill & Co., Seattle, over KVI (CBS); 2 spot announcements each a week.

City courties, Inc., KVI (CBS); minute financial talks 8:45 each week.

Wilkesburg Brewing Co., KVI 15 minutes daily 10:10 P. M. hand.

Musician Loses Suit Against Texas Hotel

Dallas, Jan. 29.
 Losing first trial of his suit against the Dallas Hotel company, operators of the Adolphus, Robert F. Baker gave notice in the Federal court that he will appeal his case, in which he asks \$10,156 funeral expenses and damages resulting from his son's death three months ago. His two-year old child pressed against a screen window and toppled from Baker's twelfth floor room to his death seven floors below. Baker at that time was a player in Henry Russe's orchestra in the hotel ballroom.
 Baker's suit contends badly worn fastenings on the screen constituted negligence on the hotel's part.

Col's \$16.50 Portable

Chicago, Jan.
 Columbia Phonograph this week will issue a new type portable gramophone.
 Listed to retail \$16.50 with cost to dealer \$10.

DUTCH DISC FACTORY

The Hague, Jan. 20.
 First gramophone disc factory in Holland started to operate this week. Situated in Amsterdam, calls itself Netherlands Gramophone Records Works. Several Dutch artists and Dutch jazz band present at opening to have their music recorded. Factory works in co-operation with the Dutch Radio Work at Hilversum.

Dutch enterprise affiliated with Decca concern. Plans to start making records of big orchestras shortly, although not many left which are not under contract with other gramophone companies.

MCA'S DALLAS BRANCH

Dallas, Jan. 29.
 Norman Stept arrives in town this week from Chicago to open branch offices for Music Corporation of America.
 Stept's territory will include west to Oklahoma City, north to Memphis and east to Atlanta.

Paul Whiteman got a last minute okay from Ira Gershwin to change the lyrics of "Wonderful" for a special night, the bandman was doing Thursday (18) on the Kraft-Phenix show (NBC). George Gershwin was out of town and to have made the change without permission would have been a disaster.

Helen Ward added as another pianist with Enrie Madreguera's orchestra at the Waldorf-Astoria, N. Y. Madreguera has booked a unit into the new Caveau Basque. N. Y.

lery of Favorites half hour each Monday 9 P. M.

Old English Floor Wax, KVI (CBS), Lazy Dan Sunday 10:30 to 11 A. M.

Bordens Milk, KVI (CBS), Recalls 8:45 to 9 A. M. Wednesday.

PORTLAND, ORE

Christian Science Committee on Publications, announcements on Friendly Chat, group hour afternoons, KGW.

Ruby Leeds Food Store, announcements daily; afternoons, KGW.

Go. B. Wallace, Studier agency, announcements nightly, KGW.

General Grocery Company, five 15 minute programs per week; local account, KGW.

Star Furniture Company, one year announcements following Al Pearce and Gang. KGW.

Postoffice Pharmacy, announcements, KEX.

Pendleton Woolen Mills, sponsoring wrestling matches Monday nights. KEX.

Knox City, "Cystex Newspaper Adventures", 15 minute transcriptions; once weekly; 13 weeks. KEX.

Century Breeding Association, one hour broadcast remote from KJR, Seattle. KEX.

DENVER

Hostess Cake, two 1-min. announcements weekly, 51 announcements. KOA.

Kilpatrick Baking Co., 190 dramatized 1-min. announcements four times a week. KOA.

Clara Stanton, ten 5-min. programs, 10:30-11:00 a.m. KOA.

Firestone Tires, two 1-min. spot announcements, KOA.

Kuner-Empson Canning Co., two 5-min. programs, KOA.

Don McQuaid, two 5-min. political talks, KOA.

Cottrell Clothing Co., one 5-min. program and three 1-min. spot announcements, KOA.

Nash Automobile Co., six 1-min. transcriptions, KOA.

Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly. In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBC chain, and WABC, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from "Radio Log" compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC	WOR WMCA	Total
'Everything I Have Is Yours'.....	20	12	32
'On the Wrong Side of the Fence'....	20	11	31
'Temptation'.....	11	11	22
'I Rained My Hat'.....	11	11	22
'In the Valley of Yester'.....	11	11	22
'Carolina'.....	11	11	22
'Smoke Gets In Your Eyes'.....	11	11	22
'Old Spinning Wheel'.....	11	11	22
'Let's Fall in Love'.....	11	11	22
'O' Pappy'.....	11	11	22
'We'll Make Hay'.....	11	11	22
'Throw Another Log on the Fire'....	11	11	22
'This Little Piglet Went to Market'..	11	11	22
'Got the Jitters'.....	11	11	22
'Keep Young and Beautiful'.....	11	11	22
'Our Is Love Scene'.....	11	11	22

Radio Chatter

New York

To back up its claim that John Royal was responsible for belatedly making Adams the air, NBC points to a publicity release sent out by the J. Walter Thompson agency affirming the network influence.

CBS Artists Bureau explains its side of the Mildred Bailey break thusly: the warbler pegged her salary too high.

Del Campo will do five weeks straight at the Paramount, New York, starting the end of February.

Alfred H. Morton, NBC's program department manager, is one up on the other execs when it comes to foreign decorations. Last week the French government made him a member of the Legion of Honor for something he did while working on the other side for RCA.

NBC program board last week listened to the end of February. CBS Artists Bureau, has new faces, Betty Finley and Lillian Jackson, respectively.

Don Bestor is doing a short for Warner Bros., while Paramount has taken on Jones for a similar assignment.

Edith Murray has replaced Mildred Bailey on George Jessel's CBS Tuesday night stanza.

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Jack Denny's release from the Fire is through NBC.

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Mid-West

WSUI, University of Iowa ether outlet at Iowa City, Ia., gets a new director of the station in the person of Mrs. Pearl Bennett Broxam of the extension division of the U. Will also continue with her former post as director of club programs and bulletin service for the division.

Morgan Sexton, program director for WHPB, Rock Island, Ill., has a yen for interviewing celebs playing local spots over the air. Latest was Kate Smith, playing at the Orpheum.

Phaul Teyet becomes head of the engineering staff of WOC, Davenport, Iowa, while retaining his post of chief engineer with WOC-WHO, Des Moines, Iowa, which goes on call of WHO as soon as WOC returns to air.

Engagement of Larry Shopen, chief announcer of WAAW, Omaha, to Mary Rundberg, Des Moines, announced.

Claude Cady scripting new comic program at WAAW, Omaha, instead of taking over announcing assignment as first arranged.

WOW, Omaha, adds Cabette Club to its round the town parties necessitating station advertising over the air, instead of midnight as previously.

New talent at WOW, Omaha, includes Stanley Jan Letovsky, famous concert pianist, three Singing Violins and Mocking Bird, and Kay Nichols, blues singer.

KOIL will feed Omaha parties NBC if set-up is made up on country-wide broadcast of President's birthday parties.

KOIL studios now feeding some programs to KFOP, Lincoln.

WCCO, Columbia chain station, Minneapolis, supplying show to night clubs and advertising them over the air as a part of the deal.

WDGY, Minneapolis independent chain station, advertises over the air that it will make free announcements of any events or matters of public interest to two and a half million listeners.

George L. Scott, organist, over KMOX, St. Louis, for Kilgen Organ Co. account.

George Gershwin up for 15-minute interview over WOWO, Fort Wayne preceding concert at Shrine theatre.

Barnyard Jamboree over WOWO, comprising about 30 rural entertainers doing turn away business at theatres in hamlets nearby.

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MPPA'S OWN 5c FOLIO

Bribery Without Eye-Wink Escapes Mention in Music Publisher Code

Bribery provisions of the popular music publishing code has left itself wide open, it is pointed out, to a practice common in the business. Omitted entirely from the listing of shant-nots concerning plug relations between publisher and bandsman or warbler is the way some publishers have of paying off usage obligations by taking a song from a leader or singer, laying down a hefty advance and then forgetting all about the manuscript. Occasionally the number accepted from one of these sources is actually published and pushed, but the recipients of such service, at least during the past year can be counted on the fingers of one hand. Script payoff method has been found the safest all around. It obviates the cut-in, the cash payment, the jewelry gift, the publisher's wife footing the bill, the maestro's frays at some pleasure resort, or any of the trade's more circuitous or subtle ways of returning favor for favor.

With the script advance procedure the publisher may continue his outspoken condemnation of the cut-in and cash payment without fear of a rebound, at meetings of the American Society of Composers, Publishers and Authors or the Music Publishers' Protective Association, while the bandsman or mite warbler may assuage his qualms by assuring himself that what he had engaged in was strictly a business transaction between writer and publisher. One of the first line publishers has a safe full of these leader and songster authored manuscripts, many of them both musically and lyrically impossible. But for each substantial advance has been exchanged.

Chicago, Jan. 29.

In Chicago there is a young band leader who writes songs that publishers readily accept. Within the past six months he has placed eight of his works among three firms, one of them taking three manuscripts. But to date not a single one has seen the printer.

KEIT-ENGEL DISSOLVE

Engel Assumes Full Charge With Keit Out

Keit-Engel, Inc., this week becomes Harry Engel, Inc. as Joe Keit out of the firm. Engel assumes all liabilities but there is no cash transaction as Keit is said to have overdrawn. This is said to have been the main reason for the breach between the two.

Engel's 100% ownership of the firm does not disturb the company's rating as BB in the ASCAP as all copyrights become transferred to Engel, Inc., from K-E.

The Isham Jones, Inc., subsid, for which Keit-Engel were sole selling agents, has been divested. Jones has taken his own music pub. business into another building where he is operating. Engel may follow by moving into the same space, but for the present the old address continues.

It was because of Harry Link's inability to get along with Keit that Link, the publisher, had bowed out of the firm although holding a percentage interest as a lesser partner. Link has since connected with Donaldson, Douglas & Sumble, while Mel Morris has joined Engel in charge of the dept. prof.

Evolution of the present firm dates back to (Sammy) Davis, (J. Fred) Coots & Engel, Inc., started shortly after the latter bowed out of Robbins-Engel. The three-firm at that time was financed by NBC but eventually that arrangement was split and Joe Keit bought into the company as senior partner.

LOPEZ BACK TO ST. REGIS

Chicago, Jan. 29.
Vincent Lopez band moves back to New York to open at the St. Regis hotel on Feb. 22.
Nothing yet set to re-chiez Parrez here.

Best Sellers

Sheet music business eased off slightly last week, with 'When Smoke Gets into Your Eyes' moving up to vie for first place with 'Old Spinning Wheel.' Six best sellers for the week ending Jan. 26, as reported by distributors and syndicate stores in the east, are:

'The Old	Wheel'
(Shapiro)	
'When Smoke Gets into Your	
'Eyes' (T. B. Harms).	
'Everything I Have is Yours'	
(Robbins).	
'Good Night, little Girl'	
(Morris).	
'Did You Ever See a Dream	
Walking?' (DeSylva).	
'One Minute to One' (Feist).	

IRVING MILLS PACIFYING HYLTON

Irving Mills has placed Fletcher Henderson under personal contract but will offer Henderson to Jack Hylton or do anything amenable to the English maestro-manager, as part of Mills' good-will offer to the British bandman. There is some difference of opinion currently existing between both, plus threatened litigation, but Mills hopes to adjudge everything when he reaches London. He is due to sail Feb. 16 on the S. S. Paris a week ahead of his Cab Calloway orchestra and colored company, which follows him on the 23d via the Majestic.

Hylton had been interested in importing Henderson to back the Calloway tour, from reports, but Mills signed Henderson when the latter came into the N. Y. office offering his services. Just the same Mills states he'll endeavor to co-operate with Hylton as a gesture of good-will in view of Hylton's co-operation on Mills' tour last summer when he came over with Duke Ellington.

Murphy Probable MPPA Scout to Argentine

Edward Murphy, now connected with the copyright department of the Vitaphone Corp., may make the trip to Argentina for the Music Publishers Protective Association. Members of the latter organization are interested in getting an on-the-ground study of the new Argentine copyright law before undertaking to sell their wares in that country.

Murphy last year handled an assignment for the MPPA in Australia. There he straightened out a jam over synchronization royalties. Australian pubs claimed that they weren't getting their share of the sync money from American music men and prevailed upon their government to hold up the release of American-made pictures.

Before closing with him on the Argentine jaunt the MPPA has asked Murphy an estimate of the expense it would entail.

Rapp Band Co-op

Bridgeport, Jan. 29.
Barney Rapp's New Englanders reorganized while at Club Forrest, New Orleans. Rapp now out and band incorporated, a la Casa Loma, as New Englanders, with Abe Par-doll, violin, leading.

Ork due back north in home towns, Bridgeport and New Haven, before end of week.

TEST DRIVE ON PIRATES

Lawyers Make Survey of Bootlegging Lyric Racket and Recommend Meeting Fire with Fire—Police Couldn't Stop Practice

STARTS AT ONCE

Music publishing industry has come to the conclusion that the quickest and most efficacious way of destroying the bootleg lyric sheet evil would be to go into competition with it. This idea the music men as represented by the Music Publishers' Protective Association are putting into immediate effect. Project will be a co-operative affair and will for the time being be confined to the New York metropolitan area.

Instead of printing the lyrics on a single large sheet the publishers involved in the enterprise will turn them out in folios of eight pages, with the size similar to the regular piano sheet. Price level of the bootlegged variety will be met by selling these folios for five cents apiece. A six months' test period has been set for the proposition, and through it the publishers expect to find out whether the bootlegging of lyric sheets actually interfered with the sale of the words and music format, and also whether competition from the music trade itself can wipe out bootlegging.

Before deciding on the competition course the MPPA has had a few commercial counsellors conduct a survey of the bootleg situation for it. This same firm, Engel & Van Wiseman, will have charge of the distribution of the lyric sheets and the study of the effect of this twist of the business on the sale of sheet music.

Monthly Estimates

John G. Paine, MPPA chairman, avers that a preliminary survey indicated that the lyric folio thing, if properly merchandized and controlled, could help stimulate the sale of sheet music. The commercial counsellors, he says, found that bootleg sources have been disposing of from 2,000,000 to 4,000,000 sheets a month nationally.

Publishers harbor the hope that the nickel lyric folios will at least serve to get the music back to playing the piano. With this accomplished, the music men are willing to take their chances on the eventual outcome of the lyric distributing idea.

CWA LAYOFF RELIEF

Upstateicians May Do Con-Schools.

Albany, Jan. 29.
State CWA, with federal co-operation, is going to create work for unemployed musicians, with projects thus far approved centered in Buffalo, Utica, Rome and Schenectady. The Washington CWA will foot the cost.

According to the tentative program, orchestras, bands and string ensembles will be organized. These later would give concerts in school auditoriums and other halls not only in the cities named, but in adjoining communities as well.

ROTATE SYMPHONIES

Cedar Rapids, Ia., Jan. 29.
Symphony concerts here and at Waterloo are rotating. Recently the Waterloo symphony orchestra, 30 pieces, made the trip to this point, 56 miles, to play in the municipal auditorium. Only expense item was transportation, by automobile.

In the near future the Waterloo organization will visit Waterloo to exchange a concert, only transportation costs. General admission to the visit artists' concerts is free.

MCA-F&M in Co-operative Deal For Cafe Floor Show Bookings

New Copyright Bill

William Sirovich, Congressman from New York, is working on a copyright bill which he expects to introduce during the current legislative session in Washington.

He doesn't intend to bring the measure up before Congress has disposed of the new drug and food bill. Dr. Sirovich is on the House of Representatives' Copyright and Patents committee.

HOTELS, CAFES, ASCAP FEES 'WAY UP

New licenses sent out by the American Society of Composers, Authors and Publishers to hotels, restaurants and night clubs call for fee increases running anywhere from 50 to 300%. Copyright combine figures that with the spurt given the dine and dance business by repeal it is entitled to the boosts.

Spots asked for heavier slices have, it is pointed out, been asked in recent years to pay negligible amounts. During the depression the Society's income from these sources dwindled away to less than 10% of its total annual intake. One of the hotels whose license fees for 1934 have come in for a stiff nudge upward is the Pierre. Levy in this case has been jumped from \$360 to \$1,500 a year.

MCA CONTEMPLATES HOLLYWOOD AGENCY

Music Corporation of America is thinking of entering the film and legit agency field in Hollywood. Firm figures it would have an edge on placing singers, comedians and other talent appearing with its bands.

W. H. Stein, vice-president of MCA, is on the coast looking for film names to play eastern dates with bands.

Radio Divvy Off

Music Publishers' Protection Association's collection from radio sources fell off about 15% for January as compared to the previous month. Transcription plums distributed last week amounted to \$5,400.

Figure, however, is 25% better than it was for the corresponding month of 1932.

Music Men's Party

Judge Hart of Buffalo, Jerry Vogel and other music men hosted at the annual get-together Sunday night (28) at the Algonquin hotel, New York, to which were invited many old-time performers.

They include vet songwriters, vaudevillians and others. Those who can afford it may \$3 per head; all others welcome as 100% guests. More than 100 attended.

Earl Hines in Dixie

Earl Hines, negro dance orchestra leader, and his 14-piece band have been booked for one-night engagement at the City Armory here.
Will come directly to Charlotte from Chicago on booking handled by George Walker of the new Dixie Orchestra Service, Charlotte.

Chicago, Jan. 29.
Co-operative deal between Music Corporation of America and Pan-cho and Marco for cafe floor show bookings is practically set. Bill Stei, MCA v.p., is now the constant straightening final details with Mike Marco.

Under the deal M. & M. will supply the floor shows and MCA the bands. MCA has been requested by many cafes to take full charge of their entertainment, both bands and floor shows, with MCA not fully in the position on its own to build individual floor revues, but have been content to spot single attractions. Under the new arrangement the cafe will be able to sit back and leave the entire entertainment problem to MCA, which through their connection with F. & M. will be able to handle the entire setup. F. & M. floor shows will shape as floor units.

First complete booking through this co-op arrangement will be in the Sherry-Netherland, Cincinnati, with Pancho and Marco sending in the Johnny Johnson orchestra. Opens Feb. 2 under a four-week guarantee.

BIANCO ARGENTINES SAIL FOR GREECE

Union restrictions were too tough for Eduardo Bianco, the Argentine tango maestro, and he sailed for an Athens, Greece, engagement on the S. S. Ypsion Jan. 26.

Rosita and Damon brought them in after much Ellis Island trouble and finally they were permitted to engage only in stage work, radio and dinner concerts; but no dance engagements, which is their chief appeal. After the brief R&R vaude tour ended, Bianco partnered with another dance act, Tarrant and Dacis, but with that engagement over they sailed abroad.

Eddie Peabody's New Mgr. Is Rudy Vallee, a Pal

A friendship that dates back to some vaudeville engagements when Eddie Peabody hosted Rudy Vallee during the latter's personal appearances has culminated in Vallee placing Peabody under personal management.

Banjoist opened with Vallee at the Hollywood restaurant upon Vallee's return from California. Peabody starts on a personal build up with NBC this Sunday (30).

File Standard Code

'Standard music publishers' is filed their code with the NRA authorities in Washington. Document is worded pretty much along the lines of the pop men's code. Eliminated from the standard covenant are the provisions standardizing prices and discounts.

No date has been set by the administrator of the NRA's publishing division for the first conference on the popular music industry's

Jessel's Theme Song

orgie Jessel and Dave Franklin have titled the theme song they've written for the former's program on CBS, 'Telephone Your Mother.' Mills Music, Inc., has accepted the script for immediate publication.

LONG-WINDED TITLE

Chicago, Jan. 29.
In the competition of the longest song title is the new tune by Wendell Hall, Charlie Kallen and Earl Smith. Tag is 'Where the Dear Old Rockies Tip Toe to the Sea.' Will be published by Forster.

Three years ago:

**THE GREATEST NOVELTY
EVER PRODUCED BY RADIO**

Today:

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BROKE ALL EXISTING ATTENDANCE RECORDS AT THE LOS ANGELES PARAMOUNT BY 8,000 ADMISSIONS—booked immediately for return engagement one week later!

Signed for three guest appearances on Woodbury Hour with Bing Crosby for Lennen & Mitchell—held over for the duration of their stay on the coast!

Signed by M-G-M for acting and singing roles in Marion Davies' next picture, "Operator 13"; by Warner Bros. for "Hot Air"; by RKO-Radio for "Strictly Dynamite"!

Booked for 2 weeks at Sebastian's Cotton Club, Los Angeles—held over for 6!

Best-sellers on Brunswick Records!

Opening in London May 7 for General Theatres Corp.—2 weeks at Palladium followed by other GTC theatres; doubling into Mayfair Hotel for 4 weeks!



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